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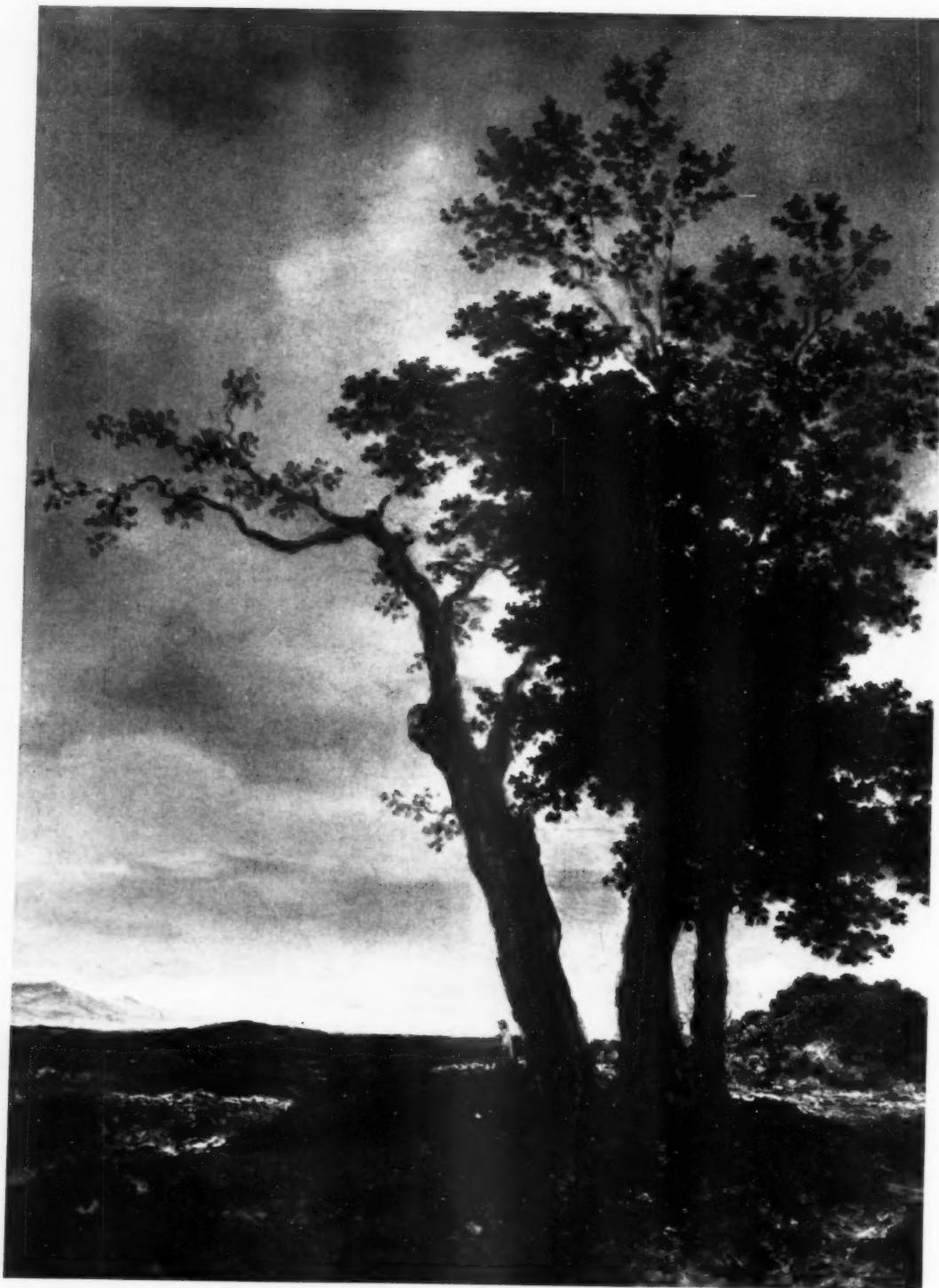
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*Fig. 1. JEAN-HONORÉ FRAGONARD, *The Three Trees*
Paris, Private Collection*

FRAGONARD AS A PAINTER OF REALISTIC LANDSCAPES

By JACQUES WILHELM

Translated from the French by Liselotte Moser

IN Fragonard's *œuvre* there are some unusual aspects upon which too little emphasis has been placed. One of these concerns his realistic landscapes, which are very evidently inspired by the Dutch painters of the seventeenth century. How did Fragonard receive this influence? It is possible that he visited Holland, but no contemporary testimony proves it and the date of this hypothetical journey remains uncertain. The numerous works of Ruysdael, Hobbema, Berghem, Wynants or Van Goyen which figured in Parisian collections in the eighteenth century sufficed to furnish him with desirable examples. That he was inspired by them is a demonstrable fact.

At that time the taste of amateurs tended toward a disparagement of the Italian in favor of the Dutch masters. "Cabinet pieces," that is to say landscapes or genre scenes of small dimensions, were quite in keeping with the less solemn character of eighteenth century private life as well as being adapted to the proportions of Parisian dwellings. Fragonard, being a good businessman and well acquainted with the fashionable life of Paris, did not fail to take advantage of this new trend. Boucher, whose pupil he had been from 1750 to 1752, though himself the author of comic opera shepherd scenes, strongly admired the Dutch school and owned paintings by its principal masters. He initiated the young artist into the nature of Rembrandt's *clair-obscur* and made him study the art of landscape painting. From approximately 1760 onward, Boucher's beribboned shepherdesses went out of style and the cult of a less artificial nature was born under the influence of literature. Fragonard was one of the first in France to express in his landscapes that need for simplicity which was probably well known to the adherents of the Dutch school.

Little known though they are, the majority of the landscapes reproduced here did not escape the notice of Baron Portalis, the most serious among our artist's biographers. The catalogue which he published in 1889, at the close of his monumental work,¹ mentions a number of landscapes, several of which belonged, before 1880, to the famous Walferdin collection. Since then many of them have been lost. But we have discovered in the course of our research that Portalis sometimes mixed tares among the wheat and catalogued, under the

name of Fragonard, works by his imitators; a Loutherbourg, a Huet, even a Louis Moreau. The landscapes in the Dutch style which were included in the exhibitions of 1907² and 1921³ were considered secondary and did not seem to warrant being reproduced. Thus these works are mostly unpublished, several of them being absolutely unknown. The importance of this group, however, is considerable. In these landscapes Fragonard is revealed as one of the pioneers of naturalistic landscape painting which was the precursor of the Barbizon school.

Born in 1735, four years before Fragonard, Jean-Pierre Houel occupies an important place in this movement, and the influence which the Dutch landscape painters exerted on him caused his contemporaries to name him "Van der Houel." And even more than Houel, Louis Moreau deserves to be compared with Fragonard in this particular field. They are both of the same age but it seems that Moreau was less precocious and that his great talent was not really recognized until a few years ago. His works were not in great demand by his contemporaries. They rarely appeared in the sales of the eighteenth century and when they did attained only modest prices. The name of Fragonard was already famous when that of Moreau remained almost unknown.

Nevertheless, in our day, it has become customary to regard Moreau's works as being painted from nature and Fragonard's landscapes as being simple transcriptions of Dutch paintings. This viewpoint is quite inexact. There are canvases by Moreau in which Ruysdael's and Hobbema's influence is flagrant and which, besides, could be taken to be by Fragonard. On the other hand, the *Three Trees* (Fig. 1) by the latter, recalls Moreau even in the touches of the foliage and the illumination of the distances.

If Fragonard's landscapes are constructed like those of the Dutch masters, with their immense skies, their luminous cloud-interstices and their vast horizons, there is in them not a tree, not a rock, bush, puddle, not an ox nor herd of sheep which has not been seen in nature by the artist. Fragonard is already revealed as a prodigious interpreter of vegetation in his red chalk drawings of the Villa d'Este of 1760. In the same epoch he appears as a remarkable observer of animals in his numerous studies of the bulls of the Roman Campagna. Thus each element of the so-called imitations of Dutch paintings is the fruit of long studies out-of-doors. The truth is that, inspired by the "spirit" of the Dutch, he rearranges these elements freely. It is not of him that Diderot could have written, as he did of Loutherbourg: "He has seen much of nature, but it was not while visiting her, it was while visiting Berg-



*Fig. 2. JEAN-HONORÉ FRAGONARD, The Herd of Sheep
Paris, Private Collection*



*Fig. 3. JEAN-HONORÉ FRAGONARD, The Approaching Storm
Detroit Institute of Arts*



Fig. 4. JEAN-HONORÉ FRAGONARD, *The Pool*
Paris, Private Collection



Fig. 5. JEAN-HONORÉ FRAGONARD, *The Rock*
Paris, Leroux Collection

hem, Wouwermans and Vernet." He could have added: "and while visiting Fragonard."

Above all, the latter studied Ruysdael, who caused him to open his eyes to the real countryside, to the almost human individuality of an old oak gnarled by the wind. Fragonard, following the example of the Dutch, emphasized, by means of the minuteness of shepherds' silhouettes (last concession to the taste of the century), the domination of nature over man; his jumbled sheep are only a symbol of the approaching thunderstorm. The warm vapor of his distances accentuates the height of the sky. The ground, a plot of lawn, a sandy path, a group of magnificent trees, where the zig-zag of dead branches detaches itself from the airy masses of the fronds—these are all the "subject" he needs. Usually an atmosphere of peace, silence and composure reigns in these delicately velvety canvases. Sometimes, on the contrary, a storm shakes the countryside. But whatever the chosen theme or moment, the artist shows himself to be a faithful observer. He, the form-inventor of genius, the brilliant colorist, the fiery sketcher, seems to be awed when nature is his model. His small landscapes (the largest ones measure eighty centimeters in width, but most often they are thirty or forty centimeters wide) are almost monochrome. In some the earth, the bushes and even the trees are of a warm brown; in others of a very soft green. The dress of a shepherdess provides a red dot which suffices to accentuate the general harmony. The cloudy sky is grayish-white. This restrained palette, which sometimes recalls that of Van Goyen, comes from the North. But the delicate poetry is truly his and is found again in some of his portraits, for instance, in his unforgettable *Letter*. The simplest landscape by Fragonard speaks his name. The touch, despite its finesse, remains large and vigorous. The artist first executes his terrain, rocks and trees with rapid brush strokes placed in all directions. (A small unfinished painting in the Chartres Museum reveals exactly the technique employed). On this ground he applies quick glazes, often of soft greens in the foliage, in adjoining patches, between which the preparation appears unless, as in *The Rock* (Fig. 5), the ground stays visible everywhere, merely underscored here and there by some decisive accent. Are those his earliest landscapes, such as the *Shepherd Playing the Flute on a Mound* (Fig. 6), in which he utilizes the most precise technique and that *sfumato* of which he is past master—that warm mist which comes to him even more from Murillo than from Berghem? It is difficult to date his landscapes. No doubt a unique case in the history of painting, Fragonard's various "manners" do not succeed each other but are exercised simultaneously.

According to the clientele that had to be satisfied, the subject, or his mood, he changed his palette, brush, even his outlook; like an organist he made use of numerous stops from which he derived varied accents. His works alone are representative of all the techniques and styles in use during the second half of the eighteenth century, and even of some others.

More than ten years intervene between his *Shepherd* (Fig. 6), painted before 1765, and the *Herd of Sheep* (Fig. 2), dated 1775. Yet the technique of the two works is similar, and everything leads us to believe that these dates do not yet represent the extreme limits of his production in this field. As far as we know, only three of his landscapes were engraved during his lifetime. Godefroy did the two companion pieces, *Annette at Fifteen* (Fig. 7) and *Annette at Twenty*, before 1772, since in that year these engravings are advertised in *L'Avant-Coureur*. Their subject is taken from one of the moral tales by Marmontel (published in 1761) which had been made especially popular by the performance in 1762 of the comic opera by Favart *Annette et Lubin*. Thus one is tempted to place the execution of these two paintings, of which no trace is left, close to the latter date. Mathieu probably engraved *Stormy Day* after 1784, since this print is dedicated to "S.E.M. le Comte de Choiseul-Gouffier, Ambassadeur du Roi près la Porte Ottomane," and the Comte did not occupy this post previous to that date. But the landscape could of course have been painted several years earlier. The *Shepherd Playing the Flute*, or at least another example of the same composition, was exhibited in the Salon of 1765. The painting was loaned by M. Bergeret de Grancourt and may have been in his possession for some time before that date.

Around 1773 Fragonard's landscapes begin to appear in the most famous sales. The Comte du Barry owned two, the Comte de Gramont two others, of which one had the same subject as the Bergeret painting. It is certain that the artist repeated his compositions with slight variations. There exist two almost identical specimens of *The Rock* of which we reproduce one belonging to a private collection in Paris (Fig. 5). The second is of equally fine quality and undisputedly by the same hand. At the sale X. (St. Sauveur?) of February 12, 1776, a landscape (No. 53) could, according to the expert, "stand comparison with those by the reputed masters of the Dutch school." On February 27, 1777, at the sale of the famous amateur, Randon de Boisset, another landscape is qualified as "a painting well-known for its more than ordinary merit." Thus, this part of the artist's production was not then considered as secondary but ranked with his most celebrated works.

The importance of the Dutch influence on these little canvases has always been recognized. At the Leroy de Senneville sale (April 5, 1780), No. 5 is a "landscape with trees, etc. (Fig. 4)." "This piece," according to the editor of the catalogue, "is a *ressouvenir*, exact as to the effect, of the Ruysdael belonging to M. Lempereur, but it becomes original because of its easy and ingenious touch." This text emphasizes the freedom of the artist vis-a-vis the Dutch painters even where he is directly inspired by one of their works. Besides, long research has convinced us that such a transcription was exceptional, and this opinion does not contradict that of Le Carpentier, who knew Fragonard personally and who in 1821 wrote in the notice dedicated to him: "Born with a natural taste for landscape, he made in this domain an infinite number of sketches and drawings of admirable variety and effect. . . . One has often seen him imitating Ruysdael and other painters of that school closely enough to be mistaken for one of them." The subtle critic, William Bürger, thought of Wynants in front of a painting, *Crabfishing*, which we have not been able to find, and recognized Hobbema's style in the *Three Trees*, a work unique in eighteenth century French art.

But it is of little importance to seek the precise origin of such borrowings, to know whether a windmill (Fig. 8) or a herd of sheep come from Van de Velde or Berghem, or a sandy walk from Ruysdael. Fragonard lived in intimate contact with nature. Whoever was the guide he chose, he was one of the few artists of his time, and undoubtedly one of the greatest, who understood and loved nature for itself.⁴

¹ Baron Portalis, *Fragonard*, Paris, 1889.

² Exposition Chardin-Fragonard, Galerie Georges Petit, Paris, 1907.

³ Exposition Fragonard, Musée des Arts Décoratifs, Paris, 1921.

* In connection with Mr. Wilhelm's article we reproduce another landscape ascribed to Honoré Fragonard, *The Approaching Storm* (Fig. 3). Formerly in the David-Weill collection, it has recently been presented to The Detroit Institute of Arts by Mr. and Mrs. Edgar B. Whitcomb.—The Editors.



Fig. 6.
JEAN-HONORÉ FRAGONARD,
Shepherd Playing the Flute
on a Mound
Formerly H. Rouart Collection



*Fig. 7. Annette at Fifteen (engraving by
Godefroy after Fragonard)*



Fig. 8.
JEAN-HONORÉ FRAGONARD,
Dutch Windmill (bistre wash)
Grasse, Musée Fragonard



Fig. 1

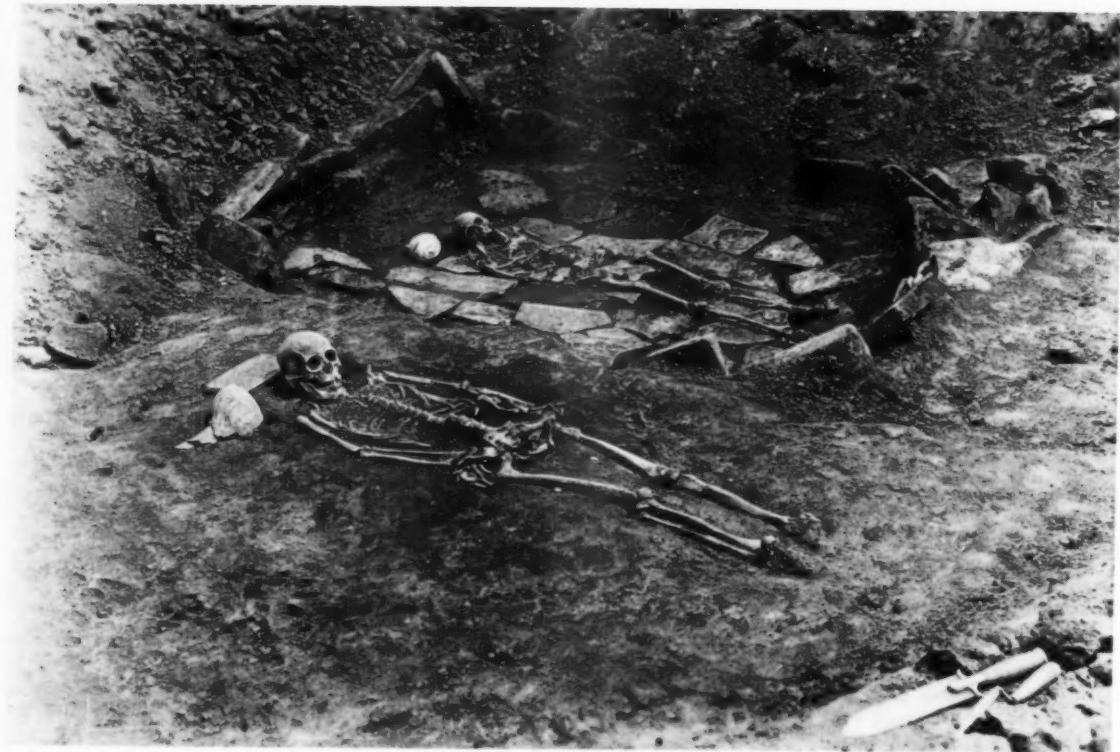


Fig. 2

ABORIGINAL ART OF THE EASTERN UNITED STATES

By HENRY C. SHETRONE

ANTHROPOLOGICAL research at long last has made possible an appraisal and tentative reconstruction of American aboriginal culture. Ethnologists have studied contemporary Indian communities, and archaeologists have delved into the earth to discover and interpret the story of their prehistoric predecessors. The combined results of these activities is a wealth of evidences reflecting the material culture, and to a somewhat lesser extent the esthetic and artistic aspects, of the American aborigines in time and space.

These accumulated evidences are attributable to various individuals and institutions over a period of a century. During the greater part of this comparatively long period, little thought was accorded the esthetic concepts of aboriginal culture, and the layman may well have scoffed at any suggestion as to their existence.

While some excellent studies of various phases of indigenous arts and crafts had appeared in technical publications, it was not until 1919 that an attempt was made to bring the subject to public attention. In that year the American Museum of Natural History of New York City staged an exhibit, prepared by Dr. Herbert J. Spinden, which demonstrated the potential use of aboriginal motives in modern design. This was followed in 1931 by the Exposition of Indian Tribal Arts, Inc., also in New York City, in connection with which there were published two booklets on Indian esthetics by foremost authorities. While this was the first attempt at a broad coverage of the subject, the time had come when accessibility to a larger public seemed to be desirable. This sentiment was shared by such authorities as Dr. Clark Wissler of the American Museum of Natural History, Dr. Herbert J. Spinden of the Brooklyn Museum, Messrs. Kenneth Chapman of the Anthropological Laboratory, Santa Fe, Fred-

Fig. 1. Aerial view of the great Serpent Mound, Adams county, Ohio. This, the largest serpent effigy known, measures more than 1300 feet following curves. Supposedly of symbolic significance, the serpent played an important part in Eastern aboriginal art.

Fig. 2. An example of burials of the Hopewell culture with which objects of art, referred to in this article, are found.

erick H. Douglas of the Denver Art Museum, René d'Harnoncourt of the Indian Arts and Crafts Board and, earlier, by such scholars as William H. Holmes of the Smithsonian Institution and Charles C. Willoughby of the Peabody Museum of Harvard University.

This cumulative interest found expression in 1939 in a volume entitled *Indian Arts in North America*, authored by Dr. George C. Vaillant. There followed in 1941 *Indian Art in the United States*, by Douglas and d'Harnoncourt; in 1944, *Medieval American Art*, by Kelemen; and in 1945, *El Arte Indígena de Norteamérica*, by Covarrubias, the last-named in connection with an exhibition by the National Museum of Mexico City.

The upsurge of interest in American aboriginal arts and crafts generated by these publications is widespread. Many museums, art and otherwise, have featured special exhibitions, with the result that public understanding and appreciation of art in its broader application has definitely increased. Schools and colleges are including archaeological displays in their curricula, and even elementary pupils now realize that art is inherent in humans regardless of culture status, and that it only awaits opportunity for concrete expression.

Students of the relics of bygone peoples, apparently mute though in reality eloquent, observe certain evolutionary steps in the development of art. Man's first tool conceivably was an ordinary pebble, picked up at random and used as a hammer. Sooner or later he learned to detach an ungainly angle or corner, thus rendering it more convenient to use—and more pleasing to the eye. The lowly pebble had become an Artifact! Even the familiar flint arrow-point, through its symmetry, reflects its author's pride in craftsmanship. The specimens illustrated in this article are examples of the high development of primitive techniques by the American aborigines.

To be adequate, any consideration of pre-Columbian American art should include all sections of the country. However, this brief paper admits only of a hurried consideration of a very restricted area—the so-called Eastern Wood-

Fig. 3. One of several terracotta human images found in the Turner Mound Group, Hamilton county, Ohio, by Prof. Frederick W. Putnam of Harvard University; H. 9". Most of the specimens had been intentionally broken as a sacrificial rite.

Figs. 4 & 5. Front and rear views of one of the Turner images restored by Dr. C. C. Willoughby, H. 8".

Fig. 5

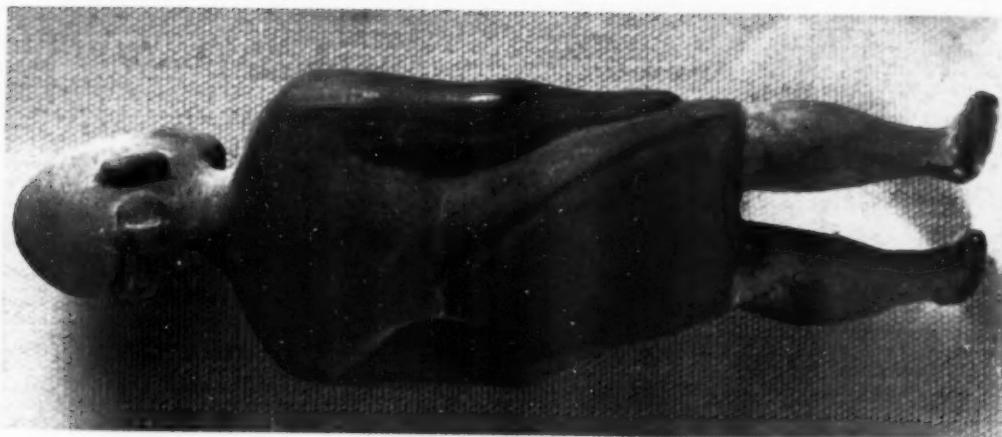


Fig. 4

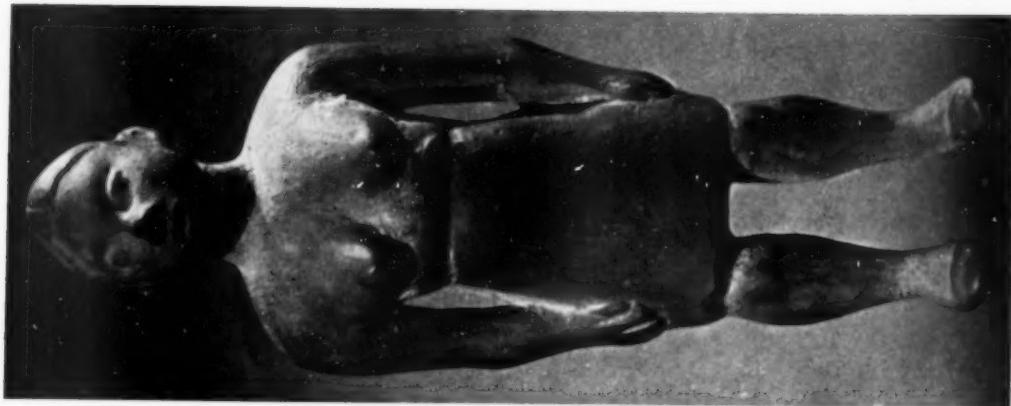


Fig. 3





Fig. 6



Fig. 7



Fig. 8



Fig. 9

land which corresponds roughly to what is known archaeologically as the general mound area. There are other areas where comparatively high artistic attainments evolved. While authorities differ somewhat in designating these, the seven nuclei proposed by Vaillant are as follows: The Eskimo peoples; the Northwest Coast; California Coastal; The Great Plains; the Arid Southwest; the Northeastern and the Southeastern areas.

The assumed culture area of the Eastern Woodlands, second in size only to that of the Great Plains, comprises most of the Mississippi valley and extends eastward toward the Atlantic coast and south to the Gulf. Considered as a whole, it exhibits several persistent features, among which are: a basic culture pattern adjusted to a forested region; numerous centers of high material and esthetic development; and innumerable burial tumuli and other types of earthworks over an appreciable part of the area.

While archaeologically the cultural remains of this general area fall into two patterns, the Mississippi and the Woodlands, the two arbitrary divisions here proposed are better suited to the purpose of this paper. In the study of so large an area, it would be equally logical and permissible to assume additional sub-divisions, since each of the cultural centers, while conforming to the basic pattern, is actually distinctive in itself.

In the Northeastern area the carriers of the more highly evolved cultures, with some minor exceptions, had disappeared at the time of European discovery, and while this is true to a lesser extent of the Southeast, disturbance and displacement by white settlers eventually terminated what remained of an erstwhile flourishing civilization.

In view of these facts the present paper is confined mostly to the pre-Columbian period and, in conformity with the subject, to such cultural aspects as fall within the realm of taste. For more adequate discussions of American aboriginal art, the readers will wish to refer to the excellent publications cited in an earlier page.

Figs. 6, 7 & 8. Three smoking pipes from Ohio tumuli. Upper left: effigy of a hawk; upper right: effigy of the wildcat; lower left: effigy of the human form, from the Adena Mound of the Adena culture, located near Chillicothe, Ross county, Ohio; H. 8". This is considered as one of the finest examples of sculpture north of Mexico. The two preceding pipes are from mounds of the Hopewell culture. Length of platforms, about 4".

Fig. 9. Three copper breast-plates from the Mound City Group (Hopewell culture) near Chillicothe, Ohio. Taken from the same burial and presumably made by the same artist. The motive in all is the hawk, realistically portrayed in the upper specimen but increasingly conventionalized in the two others. The flying bird is 13" long.

The Northeastern area. With a few minor exceptions, the only pre-discovery inhabitants of this division who survived white settlement and who continue to occupy their home lands are the Iroquois nation of northern New York state, and the Chippewa, Sauk, Fox and related tribes of the upper Mississippi drainage and the Great Lakes region. Both of these, while retaining vestiges of their tribal arts, for the most part have conformed to the culture of their white neighbors.

The nucleus of artistic achievement in the area is the Hopewell culture, centering in southern Ohio, with minor manifestations in western Illinois, eastern Iowa, and southern Wisconsin and Michigan. The present discussion will concern itself mainly with the Hopewellians and, incidentally, with one or two other Ohio prehistoric groups.

While most of the categories into which art customarily falls are observable in the Hopewell economy, any satisfactory attempt to conform to modern practice is limited by a characteristic of the culture, namely, association of art and utility in one and the same object. While this is by no means peculiar to the Hopewell, it at times results in confusion as to the real identity of the specimen.

Major remains of the Hopewell people in Ohio consist of impressive geometric earthworks and associated burial tumuli. Of these, six important groups have been explored and reported, as follows: The Turner Group, in Hamilton county; the Tremper Mound, in Scioto county; and the Harness, Seip, Mound City and Hopewell groups, all in Ross county.

Materials employed in the Hopewell economy were those available locally, as clay, stone, flint, bone, shell and wood and, occasionally, from unknown sources, meteoric iron, silver and, in one instance, a small amount of gold. None of these minerals was smelted or cast, but all were treated as malleable substances which could be hammered, abraded and otherwise fashioned into desired forms. In addition, a surprising number of raw materials from distant sources of supply were utilized. These include obsidian and grizzly bear canine teeth from the Rocky mountain region; mica, from the lower Alleghenies;

Figs. 10 & 11. Two pottery vessels with typical Hopewell culture decorations, from the Mound City Group, Ross county, Ohio. These drawings were made in 1856 by one James Plunkett for Dr. E. H. Davis, co-author with E. G. Squier of *Ancient Monuments of the Mississippi Valley*, vol. I of the Smithsonian Publications. Courtesy of Dr. F. M. Setzler, head curator, U. S. National Museum.

Fig. 12. Effigy objects, cut from sheet mica. From the Turner Group, Hamilton county, Ohio. The facial mask is suggestive of early European gargoyle; the bear effigies are painted with mineral pigments. Mask is 4½" high.

Fig. 13. Human head in profile, showing headdress and ear ornaments; copper; H. 10". Below, engraved ear ornaments of stone. From the Spiro Mound, eastern Oklahoma.



Fig. 10



Fig. 11



Fig. 12



Fig. 13



Fig. 14



Fig. 15

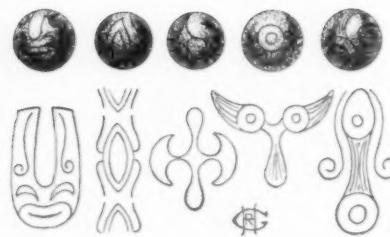


Fig. 16

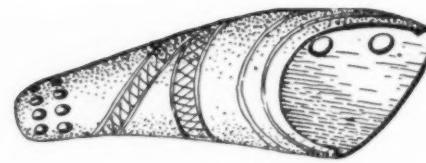


Fig. 17



Fig. 18

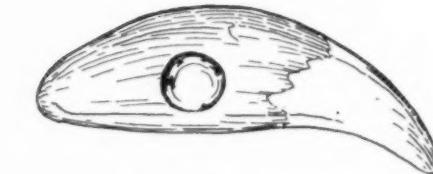


Fig. 19



copper from the Lake Superior district; and shell and other marine products from the Gulf and the southeastern Seaboard.

Architecture is confined mostly to burial tumuli (Fig. 2), the timbered structures within them, and the geometric earthworks, constructed in the form of squares, circles, octagons, crescents and parallel walls. While the burial mounds may be considered as utilitarian, primarily at least, the earthworks and timbered structures appear to have been mainly ceremonial as to purpose, the former possibly representing cosmic symbols and the latter serving as community centers or chapels for funereal and burial rites.

Sculpture and engraving find their best expression in small images of birds, animals and the human head, usually occurring as elaborations of the bowls of ceremonial stone tobacco pipes. Many of these, particularly the representations of birds, depict feathering and other features so expertly as to defy other than skilled artisans to duplicate them. Some of the specimens are realistic while others are definitely stylized, with only the more prominent aspects of the subjects depicted. More than 200 of these "effigy" pipes have been found in Hopewell mounds (Figs. 6-8). Additional ceremonial and problematical objects displaying high artistic attainment are skilfully engraved conventional designs on portions of human femur and humerus bones.

The plastic arts are represented in Hopewell culture mainly in pottery-ware. A notable exception was the discovery in the Turner Group of several terra-cotta images of the human form (Figs. 3, 4, 5). These are from six to nine inches high and represent both males and females, with characteristic garments, foot- and head-wear, and hair ornaments. The pottery-ware of the culture, while not so highly evolved as that in the deep South, displays certain ceremonial forms of a high order. These often are rectangular in horizontal section, are equipped with nodes, as feet, and bear roulette and conventional bird designs as decorations (Figs. 10, 11).

Textiles are represented mostly by charred fabric, twine, basketry, etc., with

Fig. 14 & 15. Two so-called "boat stones"—deeply excavated beneath, with very thin walls—from the Hopewell Group, Ross county, Ohio. Fig. 14 represents a mink or an otter with a captured duck. Fig. 15 is in the effigy of a hawk. Latter is 4" long.

Fig. 16. Five spheres of chlorite and below, designs incised on same. While the game of marbles is not recognized for the American aborigines, these specimens appear to suggest its presence in the Seip Group community, where they were found. Size, slightly less than one inch in diameter.

Fig. 17. Grizzly bear canine tooth, set with a large pearl and, above, socket or handle of bone, 3" long. The Seip Group.

Fig. 18. Effigy of a bird head engraved on a human leg bone. Hopewell Group.

Fig. 19. Representation of a swan, fashioned from marine tortoise shell. From the Seip Group. Length, 3½".

burials on the earthen floors of mounds. Fortunately, well-preserved examples of woven cloth of several types occasionally are found beneath large copper breast-plates, preserved by the salts of copper. In the central mound of the Seip Group, beneath two such breast-plates, corresponding portions of elaborate burial robes were found. These bore conventional designs in maroon, black and tan. Bast, and the fibers of several native plants were used.

Owing to the perishable nature of the media employed, painting is only scantily in evidence. However, pigments made from red iron ore, ochre and various colored clays and stains from both mineral and vegetal sources, have been noted in Hopewell tumuli. The designs on fabric, mentioned above, appear to be in the nature of mineral pigments.

Articles of ceremonial and problematic significance comprise an amazing array of conventional and symbolic designs, in copper, mica, shell, and so forth, in repoussé, scroll and other techniques. Prominent among these are rectangular breast-plates of copper, one foot or less in length and half as wide, which were worn on the chest suspended by a cord from the neck. Primarily, these may have been protective, but often they are so elaborate as to suggest esthetic use as well. A series of three such artifacts, from a burial of the Mound City group and presumably the product of a single artisan, are shown in Fig. 9. The upper specimen is a realistic portrayal of the duck hawk in flight; the second one is a conventional representation of the same bird, while the lower one is so highly conventionalized as to be hardly recognizable as deriving from the same subject. Taken together, they may be considered as an example of three types of treatment of a common subject or, theoretically, as an illustration of the evolution of the realistic from the conventional, or vice versa.

Other artifacts attributable to this category are representations, in silvery sheet mica (Fig. 12), marine tortoise-shell (Fig. 19) and other media, of animals, birds (Fig. 18), the human form and head, the human hand, the trefoil, quatrefoil, swastika, double-headed bird, etc.; immense ceremonial spear-points of obsidian and axes of copper; and many others.

Personal adornment, as with all primitive peoples, was of paramount importance with the Hopewellians. Most in evidence are beads, worn attached to garments, and as necklaces. These are fashioned from bone, shell, copper, teeth and claws of animals, and from fresh-water pearls. The pearl was the jewel preëminent of the Hopewell peoples, and its abundance in burial tumuli indicates that the quest for pearls was a major activity of the culture. They were obtained from mussels (fresh-water clams), which at one time were

abundant in the Ohio river, its tributaries and most streams of the Middle West, but now have been decimated by commercial pearl fishers. Ordinarily, pearl necklaces accompanying burials are more or less deteriorated from moisture and acids in the soil, although they retain much of their original luster. An exception is the pearl necklace taken from a tumulus of the Hopewell Group. It was found at the neck of a skeleton beneath a large copper breast-plate which, in turn, had been covered by several thicknesses of fabric and layers of bark. Aside from some discoloration the pearls are remarkably well preserved, and probably constitute the finest prehistoric pearl necklace known. The many thousands of pearl beads taken from various Hopewell tumuli, if in fresh condition, would represent many times over the proverbial king's ransom. Animal teeth and jaws, particularly large canine teeth of the bear, which often were set with pearls (Fig. 17), appear to have been worn as pendants. Human jaws, both upper and lower, perforated for suspension, and human skulls, likewise perforated, presumably served as charms, talismans, trophies of victory against enemies, and as family heirlooms.

Of common occurrence also are spool-shaped copper ear ornaments, worn suspended by a cord from the ears. Most elaborate are the headdresses, occasionally found with burials. These primarily were bonnet-like appurtenances of woven fabric, to which were attached helmet-shaped copper crowns curved to fit the contour of the head. They sometimes were further elaborated with imitation deer antlers, mica designs, pearls and feathers.

The Southeastern area has much in common with the Hopewellian culture of the more northerly division, although it covers a vastly larger terrain and displays a greater diversity of aspects. The major distinctions between the two are the geometric earthworks of the North and the truncated pyramids (house mounds) of the South. The small sculptures of birds and animals which usually embellish the bowls of Hopewell platform pipes are represented in the South by fewer, though larger, effigy pipes of another type. The latter area enjoyed a higher development of ceramics, and of ritualistic designs in shell and copper.

Archæologists have proposed for the Eastern Woodland region as a whole four culture periods: (1) a simple nomadic people without agriculture or pottery; (2) the advent of ceramics, agriculture and mound burial; (3) elaboration of the foregoing, with the development of esthetics and communal living, represented by the Hopewell culture; and (4) a further fruition of

social, artistic and ceremonial function, as reflected in the cultural centers of the South. The last-named epoch perhaps may be attributed to a longer period of occupancy of the region than that of the northern district.

The main centers of advanced culture of the Southland are the Spiro Mound of eastern Oklahoma; Marksville, Louisiana; Moundville, Alabama; Etowah, Georgia; Cahokia, Illinois; and an unrelated site on Key Marco, lower west coast of Florida. The Cahokia mound group, at East St. Louis, Illinois, and the Aztalan group of Wisconsin, are northernmost examples of Southeastern tumuli.

Although an appreciable amount of exploration has been carried out the correlation of evidences and determination of cultural affinities in so large an area has not as yet been effected. With the exception of Key Marco, there is an underlying similarity among these early city-states, as they well may be termed, with each, as might be expected, displaying individual characteristics. There is little question but that they are attributable in the main to the historic Cherokee, Creek, Natchez and others, and to the ancestors of these in the same general region. This is indicated in the chronicles of De Soto's expedition, with their glowing accounts of Indian pomp and splendor; by other early observations; and in part by anthropological research.

Unfortunately, this happy state of affairs was destined to suffer severely from the impact of European settlement of the area. Around 1650 the noted Iroquois federation of northern New York, having secured firearms from the Dutch colonists, swept westward and annihilated the Erie nation on the south shore of Lake Erie, and possibly completed the extinction of the Ohio Hopewellians and other middle western tribes. Some authorities have suggested that Iroquois aggression may have contributed indirectly to the decline of Southeastern culture which at the time of white settlement already had lost much of its earlier grandeur. This, if true, together with exploitation and displacement by Europeans, precipitated an era of fear and unrest which found expression in the so-called Death Cult and its accompanying use of funereal

Fig. 20. Engraved stone tablet from a mound in Alabama. Intertwined rattlesnake design. Size 9½". Brought to Ohio by a soldier returning from the Civil War.

Fig. 21. Pottery vessel, typical of the Death cult, with representations of the death head, long bones and other skeletal parts. From Pecan Point, Arkansas; H. 9".

Fig. 22. Diorite bowl, in effigy of the wood duck. From Moundville, Alabama, height of bowl, 8".

Fig. 23. Pottery vessels, mostly effigy ware, from mounds and stone graves of Tennessee. Upper right, 9" high.



Fig. 20



Fig. 21



Fig. 22



Fig. 23



Fig. 24



Fig. 25



Fig. 26



Fig. 27

designs, such as human skulls, long bones, the weeping eye, and others.

By 1840 the Southeastern tribesmen for the most part had been removed to reservations in the West. Their only lasting contribution is the Cherokee alphabet invented by Sequoyah, which contributed to the literacy of his people and made possible printing in the Cherokee language.

Most students of Southeastern aboriginal culture admit the presence of Mexican influence in the art of the region. While nothing that is definitely attributable to Mexico has been found, the use of truncated platforms as bases for temples and sacred structures, and of plumed and feathered serpents and other symbolic designs, is believed by most authorities to indicate influence from south of the Rio Grande.

Aside from burial tumuli and temple mounds, which often are of impressive size, architectural art of the region under consideration found its best expression in the rather impressive "temples" of the ruling class. These structures, which surmounted the elevated platforms, are known only from reports of early adventurers and from archaeological remains.

That the art of this region in great part was ceremonial is evidenced by the wealth of ritualistic design on pottery-ware, shell and copper. Of these, ceramic art, mostly in the form of pottery vessels, was the most important both materially and esthetically. In their many forms these vessels display great skill in modeling, while the decorations which they bear represent virtually all of the many techniques applicable to clay products. Especially striking are certain pottery jars in effigy of the human head, which at times appear to be attempts at individual portraiture. Another interesting form is the so-called "tea-pot" type, in which the vessel is modeled in the form of a bird, with the tail serving as a handle and the head as a spout.

The many forms of vessels, as jars, bowls, pots, vases and bottles, are embellished with combinations of interlaced spirals, series of parallel curves, representations of human skulls and long bones (Fig. 21), human hands and

Fig. 24. Bowl of limestone; effigy of the turkey. From Moundville, Alabama. Overall length 14".

Fig. 25. Decoration on vessel from Moundville, Alabama. Composite double bird design, with heads of the heron and tails of the woodpecker. Figures issuing from mouths believed intended as speech symbols. Size about 5" in width.

Fig. 26. Design on pottery vessel from Glendora Plantation, Louisiana. About 6" in diameter.

Fig. 27. Copper plate, 5" in diameter, bearing images of ceremonial dancers. Union County, Illinois.

eyes, sun symbols, crosses, swastikas, plumed serpents and innumerable others. These may be incised, engraved, stamped or painted and, where complex, their application to curved surfaces of containers reflects design and craftsmanship of a high order. Examples of so-called "lost color" ware, similar to that occurring in the Canal Zone of Central America, are found.

Sculptural facility is well illustrated in connection with the use of stone as a medium. Large ceremonial smoking pipes take the forms of birds, animals and the human form; exquisite examples of shallow bowls, usually in the effigy of a bird (Figs. 22, 24); disks engraved with intertwined plumed serpents (Fig. 20); large images of the human head and torso; human face masks (Fig. 13); monolithic axes; and immense flint swords, daggers and maces of fine workmanship; these are the more important of the many objects fashioned from various kinds of stone.

Most intriguing, and in the opinion of some authorities definitely reflecting Mexican influence, are the numerous ceremonial designs in shell and copper. A surprising number of shell gorgets and copper plates (Fig. 27), bearing depictions of ritualistic dances, warriors in elaborate costumes carrying weapons and decapitated human heads, have been found in the Spiro and the Etowah mounds.

While the culture under consideration extends well into the Florida peninsula an additional one, known as the Key Dwellers, inhabited the keys of the lower west coast of Florida. On one of these, known as Key Marco, Frank H. Cushing for the Bureau of American Ethnology, in 1896 made a spectacular discovery. On this key, an artificial island resulting from accumulation of marine shells through the centuries, he found the remains of pile-dwellings, mounds, garden terraces, and perhaps the most stupendous array of artistic objects fashioned from perishable materials in the history of American archaeology. These included furniture and furnishings, implements, utensils, weapons, ornaments, and many ceremonial artifacts such as carvings, paintings, masks, and so forth. Unfortunately, the loss of moisture through subsequent dehydration greatly impaired much of the material.

Much that is known of the Southeastern culture area is due to the efforts of Clarence B. Moore of Philadelphia. From 1905 to 1913 he explored widely throughout the area, using a specially constructed flat-bottomed steamboat, which enabled him to traverse many of the waterways of the region. His discoveries were reported in a series of volumes published by the Philadelphia Academy of Science. His collections are preserved in the Museum of the

American Indian, New York City. Agencies of the Smithsonian Institution, Dr. Warren K. Moorehead of the department of archaeology, Andover Academy, and others, have contributed to exploration in the Southeast.

The writer hopes that the accompanying illustrations will atone in part for this brief and inadequate text.

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NOTES ON THE USE OF SYMBOLS IN CONTEMPORARY PAINTING

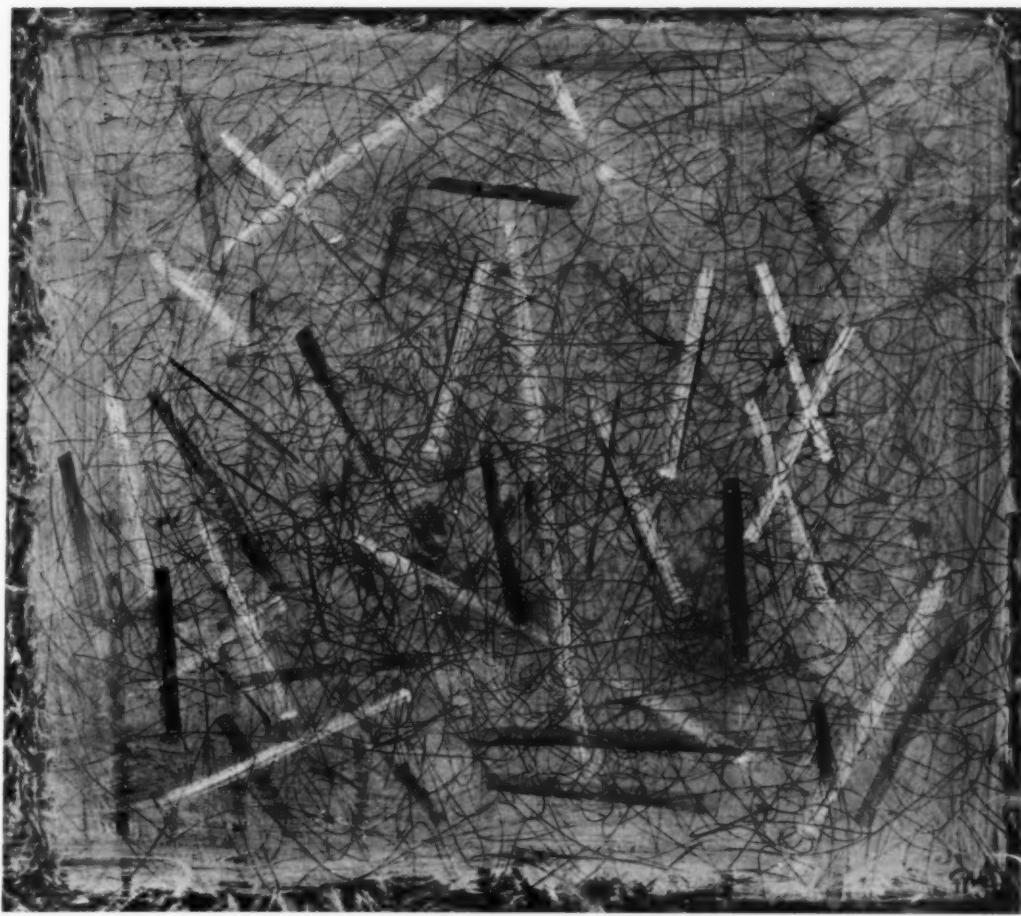
By CAROL SEELEY

IN one sense all art is symbolic, for the existing picture stands for the entire field of experience from which it is condensed. More specifically symbol comes into play when ulterior meaning is intended: it makes the link between conscious recognition and the deep emotions of the subconscious. Although emotional truth is the evaluation of a work of art, the intellect too must be appealed to, or it will bar the way to a free response. Thus we have the modern tendency of the spectator to puzzle over the intentions of the artist rather than to perceive the result. Most serious artists can no longer be content with representing the appearance of reality, however, although this may isolate them from the general public. Since the ideals of Impressionism, art has come to the necessity for serious distortion. Some artists wish to communicate their personal visions of the structure of reality. And some artists use their personal visions of the structure of reality to communicate something further, intangible. It is with this last group that symbol is important.

In times when symbols existed which had been reinforced over a long period, their meaning was recognized by everyone (even by the majority of people to whom art is only of slight interest) and produced a deep emotional reaction. The body of Christian iconography is a remarkable example of this. The sight of the cross could make a man fall on his knees, as it reminded him of a whole relationship between the individual and God. For the artist who carved the Savior's agony, this fore-knowledge on the part of the spectator was of immense aid: it allowed an expressionistic art to be accepted generally.

Even today the cross, though far from imparting the glory of earlier times, still retains importance from the fact that it *once* held this meaning. As symbols, the iconography of Christianity has been weakened by association with the church organizations. Their meanings have become complex but many of them remain in our common knowledge, even though the living faith which created them has now largely disappeared.

The retention of the outward sign in spite of inner disintegration has been commented on by many modern painters. Abraham Rattner's *Place of Darkness* (Fig. 2) exposes the degeneration of honorable symbols. We recognize these figures but find them curiously changed. The angel reminds us of the



*Fig. 1. MARK TOBEY, Remote Field
New York, Museum of Modern Art*



*Fig. 2. ABRAHAM RATTNER, Place of Darkness
Bloomington, Ind., Mr. and Mrs. Henry Hope Collection*

Fig. 4. CLAYTON S. PRICE, Fisherman
Detroit Institute of Arts

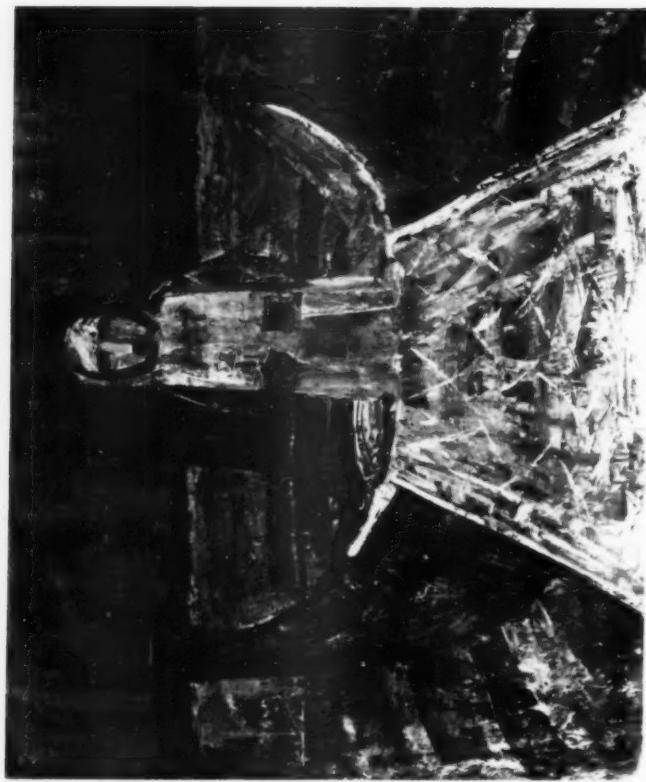


Fig. 3. GEORGES ROUAULT, Christ and the Poor
New Canaan, Conn., Mr. and Mrs. Lee A. Ault Collection



sculptured stone angels of the middle ages, but is here featureless and foolish, though with hand still raised to bless, retaining ghostlike the characteristic of his life. The knight who charges in the background is too remote for us to do more than to recognize him; but closer to us an angel holds his visor and a winking grotesque has taken his halberd. Death pathetic in a plumed hat; the degraded noble horse; the vigilant cock; all are take-offs of their former selves. They have been perverted by association with the brutal human figures in the foreground. Highly imaginative, the picture has complete emotional logic in the juxtaposition of these dissimilar forms. Nor could it have been painted by someone who did not feel the cruelty of the perversion. In his *Christ and Two Soldiers* Rattner makes straightforward use of the same symbols: the clear, sad face of Christ against the complex of evil of the soldiers. In the *Place of Darkness*, holiness has become ribaldry in the presence of the vicious figures, although their faces and the whole of the picture are lighted by the candle and its reflection on the angel's robe. Semi-abstract, the picture is a powerful conception of the close union between form and symbol, and achieves its uneasy intensity through the intercrossing of meanings, in and out of the present.

Even in their traditional sense the Christian symbols can be passionately rekindled. Georges Rouault has released images of the past from habit-blurred rigidity, and with them communicated a peculiarly modern understanding of suffering. His Christ is painted in broad, clear planes that contrast with the broken syntheses of other figures. His landscapes are tragic, meridional architecture whose heavy horizontals bear down oppressively, black windows that seem to open into lifeless rooms; whether he uses them for the apocalyptic convulsions of war or for a great calm which is the answer to suffering in his *Afterglow Galilee*. Who has seen a tower like the one in *Christ and the Poor* (Fig. 3), with neither bells nor windows in the upper part, but closed and penumbral? Yet it emphasizes a monumentality and mystery which the figure of Christ also suggests; both are somehow freed from the oppressive atmosphere. The simplicity of gesture which unites the two figures in the foreground immobilizes the moment when the One gives and the other bows his head in acceptance. This is religious painting of ecstasy, but expressed in the very human terms of the modern world.

C. S. Price has created images which stand with those of Rouault, though he comes to them by a very different road. Price is in the tradition of the American individualists. Marsden Hartley was one: retreating farther and farther from the world to abstract the form that would express man's relation

to nature. He painted the life of the coast, and in the fishermen he found an image of man's will.

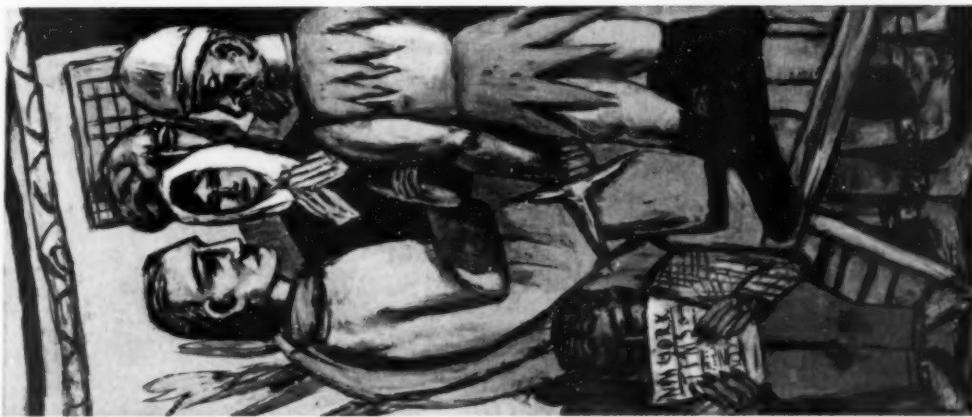
Price pushes to a further extremity the isolation of man. Even in painting houses and animals he carries the picture to the border of abstraction, seeking the visual equivalent to their essential being. In his *Wolves* there is a look of defiance close to that human quality which makes man seek salvation in wild nature. The figure of his *Fisherman* (Fig. 4), suggestive of Christ, also looks searchingly into the darkness, not in fear but defensively. The loneliness of the seeker is emphasized by the small boat and the depths of darkness behind it. Only the net is luminous; and what after all is he fishing with this wonderful net? Is this Christ seeking the Father, in a moment of modern self-doubt or is it the human soul in the fragile craft of mortal life, afloat on a sea whose bounds he will never know?

Price has come a long way around to arrive at these spiritual symbols. We are so familiar with the images of many pasts that they seem to fall into place at the time of the artist's need.

Symbols of contemporary life are more difficult to discover. There is no firm cultural background for artists to draw on. Instead, civilization presents a complex of bound-in specializations. It is difficult to find specific forms and subjects for widely different emotional centers.

This spiritual confusion has kept many artists close to literal reality; as if by recording the life experience of their time, they could force significant pattern from it. Movement and constant search have been the characteristics of American art as we look back on the twenties and thirties. Actually much had been hoped from the newly prominent subject matter: worker, slum, machine. But although many artists were sincerely interested in the sufferings of the underprivileged, rarely did a picture of the worker rise to symbolic intensity. Possibly the ideal of social reform had weakened the image; for a visual image is easily harmed by a load of literal meaning and can prevent the artist from reaching the deepest levels of experience.

There are exceptions. Peter Blume is one who has raised to a higher power the obvious components of our collective life. Reginald Marsh has been obsessed with the spectacle of city crowds, their richness and variety and unexpectedness. For this reason, characterization has always been more important to him than form. A hilarious thronged drive, a rushing onwards by some force as strong as wind or river. It is in the genre of Fourteenth Street which he often paints; in the merry-go-round, the ice-skaters, the roller-coaster pictures. This



Figs. 5, 6, & 7. MAX BECKMANN, *The Actors*
Narragansett, Rhode Island,
Mrs. F. LeB. B. Dailey Collection



Fig. 8. PABLO PICASSO, *Guernica*
New York, Museum of Modern Art

is a counterpart of our haste through this life over which we seem to have no control.

The Surrealist painters, also sincerely dissatisfied with the world as it is, try to turn into symbol "the concrete images of the subconscious." But although they insist on the ulterior in painting, it is less in visual terms than through freudian, archaeological or literary anecdote: broken sequences of stairs, ruins of architecture, shocking juxtapositions. Is there responsible meaning here, even in the most general sense? Their strongest expression is one of nostalgia for the past, and it assumes an eclectic form: Chirico's empty plazas of classic dignity; Dali's romantic figures of the *Commedia dell'Arte* on a desert landscape; Seligmann's knights and castles, cabbage-and-rose forms from the grotesque of fairy tale. The closest they come to true symbol is their use of deep space; but this is hardly an original concept when we remember how Mantegna and other Renaissance artists experimented with the endless horizon. Those artists who come closest to original vision, Arp, Tanguy, Miro, consciously escape from meaning back to a world of primitive forms.

It is characteristic of the Surrealists that, far from wishing to reveal some message to the world, their intention is to deepen the mystery. It is a preference for private, not public ownership; it is a delight in things unknown or forgotten, to be shared only by a favored few. The Surreal images carry association only of the most esoteric kind, their force lies in their singularity. The late insistence on magic likewise restricts the audience, for it is the old tradition that magic is so partial in its actions that some people are not affected by it at all.

This question of public and private speech is at the heart of the modern art problem, and every artist deals with it in his search for form. Descriptive naturalistic painting everyone can read, but the argument is an old one that has lost its force in cliché. Must, on the other hand, the more complicated the meaning, the more oblique be the statement? It is clear that truth cannot be seized directly, but, like a distant star, is best seen from the corner of one's eye, and its likeness must be caught in the same fugitive way. For it is analysis that kills creation; therefore there is need for symbol.

Farthest removed from naturalism stands non-objective art. These artists have taken the components of art—color, tone, line, space, plane, texture—and shown us that it is the manipulation of these relationships that give the complete experience of the work of art. But in abandoning representation they have sacrificed their relation to the outside world. Their painting is instead a reaction to art itself, and might, in an emotional sense, only suggest a prefer-

ence for one of the two contrasting art traditions: the classical or the romantic; the state of being or the state of becoming; forms at rest and easy balance or the pulling and pulling forms of the destructive or creative element.

The freedom of abstraction is tempting even for the artist whose work still derives from the objective world. He is mapping out possibilities of conquest of the natural world, and as he proceeds into little known territories, his very remoteness makes communication difficult. Some artists select a personal idiom in which they instruct their followers, and thus they can plunge forward into new fields and send back code messages. Out of these investigations will a common language develop, as in modern architecture?

Mark Tobey has used the abstract idiom with originality. He replaces a reality which cannot be stated, by a visual arrangement answering exactly to those qualities of reality which he has understood. Tobey's *Drift of Summer, New York, Remote Field* (Fig. 1) are built on detail minutely observed from nature, recognizable—once the title has given the lead—as remarkably ingenious plays on texture. They add to our experience in a more subtle way than we would ordinarily discern for ourselves. This care of minute synthesis shows sensitivity (for, in irresponsible hands, this sort of thing has yielded doodling and nothing more). It is a modern use of a personal symbolism: varying relations of light and shade, alluding to a whole complex of feeling and sensation.

As creator, and whether he uses traditional symbols or the emergent contemporary ones, the artist is the complete contemporary. Alone, he examines the structure and movement of the present, observes how streets change and how the conversations in the street change. He derives form and substance, and symbol which is a part of both, from what he observes in the lives about him. If he seems ahead of his time, outlandish, it is because most people are aware only of the past and the images in their minds have scarcely changed since childhood. But the appeal of art has always been that it gave a sense of order to a disordered world. The art of the past gives a sense of peace, for it is a completed order. The art of the present is more compelling, for it sorts out life's present confusions to give a clear and general image.

The most moving symbols of our time have come from Europe. This is not entirely because Europe has the solid art tradition to build on but also because Europe has experienced the present more starkly.

Max Beckmann's triptych, *The Actors* (Figs. 5, 6, 7), bears no literal meaning but has the poetic intensity of allegory. There is no doubt that these figures are our contemporaries, though dressed in Shakespearean costume. The hero,

mysteriously compelled to suicide, is playing a part we seem to recognize. Half-hidden faces spy on him, but perhaps they are spying on us too. Can we believe even in the innocence of the actress as she looks into the mirror and finds, instead of her own, a peeping face? It is the moment of seizure in the nightmare. The fatal indifference of the nightmare is there too: a girl arranges her stockings with unconcern, almost within sight of the downstairs brawl. Likewise the actor awaiting his cue is given instructions as if from a doctor, and is stricken at the news. But the stage hand reads his *New York Times*, and the musicians play on.

Performers have had a special hold on the imagination in modern art from the starved and wistful harlequins of Picasso's early period and Rouault's tragic clowns. Only Walt Kuhn has painted them as well-adjusted and successful. They have more often evoked the uneasy coincidence of two worlds: of reality and imagination. Beckmann's actors are our idealized selves, like the gods and goddesses in earlier paintings. They are the "might-have-beens," the "just-such-a-man-as-I," that we follow vicariously. These actors tell us that we might indeed be in their places, or are without knowing it, actually playing what we are in reality. We create our own illusion out of their reality, where the tinsel crown and wooden dagger indicate, and when the tragedy becomes real, and real blood spurts, we applaud the realer-than-reality illusion. Thus we wander between two worlds, shedding tears for the hero, because we believe that he is make-believe. Alas, his story is our own, though we want no responsibility in it, but only self-forgetfulness.

Or the picture may be interpreted through the freudian and political symbols it contains; the fact is that it is a visual metaphor on the terrible inconsistencies of the time. Tchelitchew, in more romantic vein than is common today, has associated human forms with nature. George Grosz has created a hideous world of rats and filth and terror and corruption. "The more of a nightmare it is, the more I must recreate it in an understandable way," he says. Who can tell who his *Survivor* is? But he is familiar to all of us as an image of our essential experience. Over and over, painters express the relationship of the individual to the modern world as that of a stranger in a strange land.

In Picasso's work, even a still-life shows us a new vision of reality; there is a different kind of beauty here that has something of awkwardness and harshness about it. It is certainly far from the traditional still-life with its graceful forms, the richness of flower and fruit exploited. The modern esthetic is more austere. It requires the figure paintings, however, to particularize the artist's

statement. The *Femme au Coq* remarks trenchantly on the soullessness of the time. The proud, bold cock who proverbially called forth the very sun, is bound, lying on the lap of this coarse and ugly woman. The awkwardness of her grasping hand, her careless hair arrangement and thick lipstick, the slick tile floor, all reinforce her indifference, while the victim is debased by fear.

Picasso is never ambiguous. He cuts through mawkishness to speak boldly of the cruelties and degradations of which mankind is capable. He did not need to be a prophet to point out the existent evil, but he was the first artist to meet it head-on. This was no accident, Picasso is of the great Spanish tradition that has consistently dealt with the theme of inhumanity.

Beginning with his pictures of the bull-fight, quite simply dealing with the spectacular violence of the game, he turned to pictures of the Minotaur, the combination of ignorance with brute force. The culmination of course was the great *Guernica* (Fig. 8), where the image of the bull became the symbol of evil and brutality in power. No one seeing this picture can doubt his responsibility to the world. Set to the world at an angle different from that of anyone before him, Picasso sees human suffering not spiritual, not sublimated, but as ugly as death in the mean gutter. He unites a vision of earthly horror with the somberness and flamboyance to denounce it. In this lies his modernity.

SOFT-PASTE PORCELAIN OF FRANCE

By HELEN S. FOOTE

THE hypnotic spell created by Oriental porcelain, brought to the Western World by trading vessels during the seventeenth century, was far-reaching and dramatic. This translucent ware, mysterious in its fundamental ingredients, proved to be a time-consuming challenge to the Western alchemist and potter alike. Fascinating in its unfamiliar beauty, it immediately aroused the admiration and imagination of the gay and light-hearted royalty surrounding the French Court, just as it did of the princely courts of Germany who modeled their lives so greatly on that at the Court of Versailles. Only familiar at that moment with substantial pottery, some of it tin-glazed and very beautiful, these luxurists were filled with justifiable wonder at the white, thin-walled porcelain coming from China and Japan. It seemed fantastic in comparison to the better-known faience; it was exotic, sophisticated and truly in tune with the extravagant and hedonist manner of living in the eighteenth century. The earlier, heavy pottery had matured and it was now over-shadowed by the strange and exciting handiwork of Far Eastern potters, porcelain makers who willingly sent their wares to European markets but who never revealed the secrets of producing their hard-paste products.

The fashionable gesture on the part of the aristocrats, who were the only ones wealthy enough to indulge in purchasing these luxuries, was to fill their homes with these glamorous importations, and the resultant rivalry among them stimulated the French research workers to further study of the essential characteristics of the paste. In a sense, these dilettantes were the eighteenth century equivalent of the avid collector of the twentieth century. The happy consequence of this tremendous interest was the generosity displayed by these art lovers. Large sums of money were given to the local porcelain houses to encourage the workers and to enable them to carry on their seemingly endless experiments to duplicate the texture and translucency of the Oriental models.

A group of sponsored and important factories were situated not far from Paris, near to the Court of Versailles; and great competition existed between these rival houses. In spite of a long and patient period of trial and error, France did not reach the much-sought-after goal of producing hard-paste or

true porcelain first; but in its efforts to do so, France made instead soft-paste or artificial porcelain.

The translucency of true porcelain suggested glass as one of the necessary components of the formula to produce this desired ware, and many of the early alchemists focussed their research on the medium of transparent substance. Venice, where beautiful glass has been made for centuries and where trading ships from the Far and Near East brought with regularity their fabulous cargoes, endeavored as early as the fifteenth century to reproduce the beautiful porcelain coming to them from the Orient. This early attempt produced porcelain of a kind, but it did not solve the technical problem of making translucent hard paste. Florence in the next century experimented with white clay and fused glass which had been powdered. Francesco de' Medici was behind this venture, and after his death in 1587, this costly production was seriously impeded and eventually disbanded. The pieces made here achieved translucency and merited the approbation of everyone. Exceedingly rare now, Medici porcelain came one step closer to the ultimate achievement; but it was in truth only pseudo hard-paste porcelain. About one hundred years later, France followed the method of admixture of frit and clay, and soft paste was fashioned of outstanding beauty and great interest. It was more fragile than its Oriental prototypes, but it had great distinction and it was interestingly French in spirit.

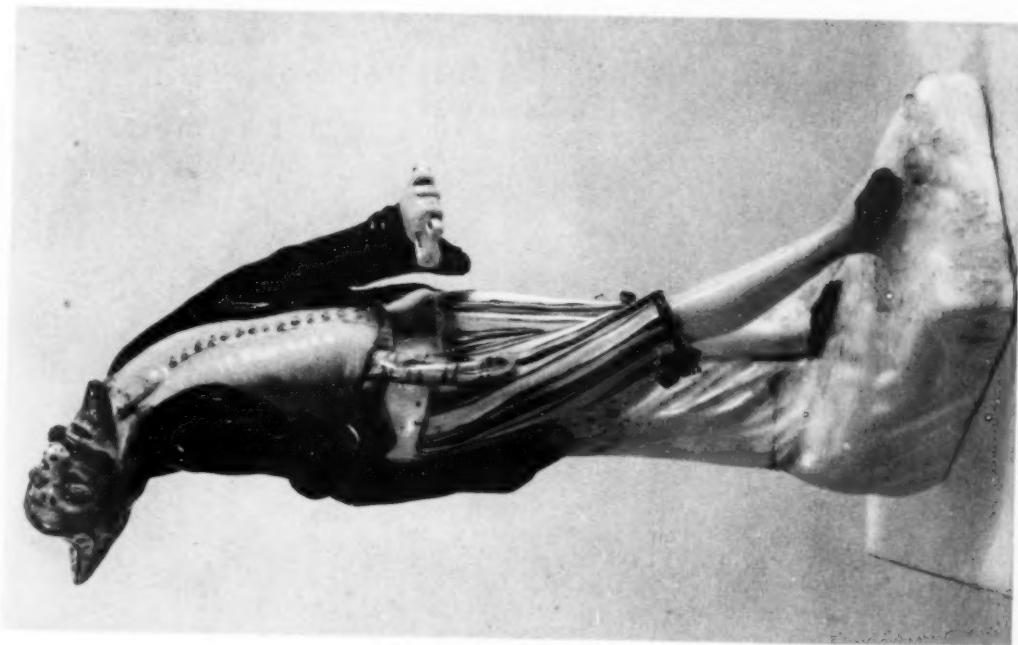
The beauty of soft-paste porcelain is difficult to translate into words or to transfer to black-and-white illustrations. The French term, *pâte tendre*, rather than the English term, conveys somewhat the elusive quality of this characteristic eighteenth century product. It was coveted and used by the French for about one hundred years, long after the formula for making hard paste had been discovered about 1710 by Friedrich Johann Böttger in Saxony. This preference was justified because of its inherent and delicate beauty, its sensitivity and refinement, and its creamy-white translucency and softness of surface quality. In it there is a pleasing integration of paste, glaze and color. The richness and warmth of the palette used by the painters who decorated it, one color playing against another, delighted the French; and the resultant subtle chiaroscuro of the neutral relief upon a neutral background, often used in lieu of colorful painting, met with the enthusiastic approval of its patrons. As a matter of fact, it is a collector's item today; but it is difficult to find, for most of it is housed in museums or in large private collections.

Rouen, where a well-known faience factory had been making tin-glazed

Fig. 1. French, Memenci-Villeroy (about 1750), Pantalone
Cleveland Museum of Art



Fig. 2. French, Chantilly (about 1740), Pagoda Figure
Cleveland Museum of Art

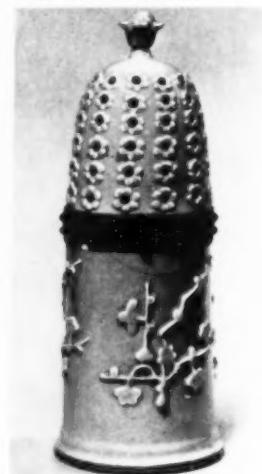




*Fig. 3. French, Ronen
(about 1680). Jar
Cleveland Museum
of Art*



*Fig. 4. French, St. Cloud (about 1700). Tri-lobed Spice Box
Cleveland Museum of Art
(Lent by the H. Oothout Milliken estate)*



*Fig. 5. French,
St. Cloud (1730-40),
Dredger
Cleveland
Museum of Art*



*Fig. 6. French,
Vincennes
(about 1750).
Flower Pots
Cleveland
Museum of Art*



*Fig. 7. French, Vincennes
(about 1745).
Covered Bowl
Cleveland Museum of Art*



*Fig. 8. French,
Chantilly (about
1730). Cabaret
or Tea set
Cleveland
Museum of Art*



Fig. 9. French, St. Cloud (about 1720), *Jardinières*
Cleveland Museum of Art

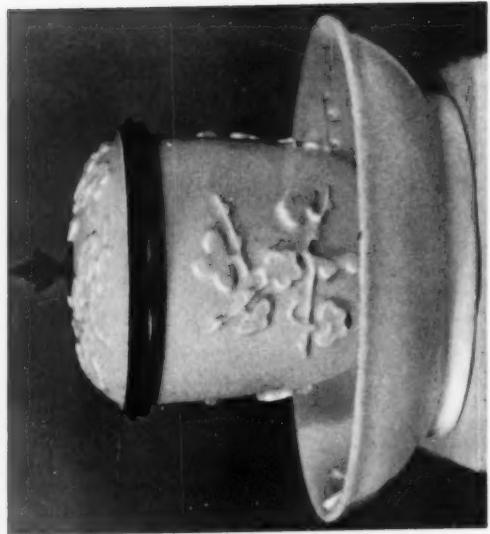


Fig. 10. French, St. Cloud (about 1730),
Cup with Trembleuse Saucer
Cleveland Museum of Art
(Lent by the H. O. Havill Milliken estate)



Figs. 11 & 12. French, Mennecy-Villeroy (about 1740), *Cache-pots*
Cleveland Museum of Art

pottery of great superiority, added further honor to its history by fabricating the first soft paste in France, embodying both marked refinement and the desired delicacy. About 1673 Louis Poterat, the son of Edme Poterat, both active in the local faience factory, triumphed after many experiments in producing porcelain comparable to the Oriental ware outwardly, but differing essentially in composition from the porcelain from the East.

A rare example of this early Rouen ware is a jar (Fig. 3)¹, simple in its silhouette and skilfully decorated with a grotesque and Berainesque design in blue, typical of the style of the period and of the ornament used at this noteworthy factory. It bears no visible mark but the quality of the paste with a slightly off-white cast associates it definitely with Rouen; and it can be dated about 1680.

Another interesting piece, which is labeled Rouen style, is a tri-lobed spice box (Fig. 4)²; and this graceful and delicately shaped holder boasts a cover, an achievement in itself to be made of soft paste, for many were the hazards connected with firing this ware. Because of these technical difficulties, no large objects were attempted, in particular plates or low bowls. The tiny finial on the cover is a fruit or blossom, delicately molded; and the paw feet are replicas in miniature of those used on furniture. A similar blue design again is used on this small three-petaled piece; it is a scrollwork pattern, Louis XIV in style, a lambrequin design used with such effectiveness on soft paste in France. This spice holder undoubtedly is of St. Cloud workmanship; the trefoil shape was often used at this particular factory and the warm, creamy paste is quite typical of this ware; it can be dated about 1700. The Rouen works were of short duration, and their traditions were successfully carried on at St. Cloud. The soft paste made at St. Cloud is strikingly like that made at Rouen. It seems logical to assume that some mysterious connection existed between these two great factories. Pierre Chicanneau, the founder of St. Cloud, must have, in some way not recorded up to this moment, learned the secrets of producing this new porcelain from Rouen. The blue decorations of the soft paste here very obviously echo the distinctive Rouen style, which, incidentally was essentially French, not Oriental, in spirit.

Established in 1677, St. Cloud, nevertheless, was not popularly recognized for almost twenty years. Chicanneau had died in the meantime and his widow and their children carried on the business with great success. In 1698 Henri Trou married this courageous widow, and St. Cloud expanded and grew in importance; from 1722 until about 1773, the terminal date of its existence,

the Chicanneau name disappears from the historical records, replaced by that of Trou, alone.

This factory flourished in the eighteenth century under the royal sponsorship of the Duc d'Orléans, who served as regent of France from 1715 to 1723. Its scope of decoration soon embraced the ever-popular Chinoiserie, and two excellent examples of this make are a pair of *cache-pots* (Fig. 9)³ or jardinières. They are small in size and are decorated in vivid blue, red, green and yellow, high-lighted with gold. The fine, linear quality of the Oriental brush is missing, perhaps, but the pattern of bright clear colors is worked into a highly decorative design; in other words, it is an Occidental interpretation of Eastern scenes and figures. Formerly in the J. Pierpont Morgan collection, these *cache-pots* have been catalogued as St. Cloud by Comte X. de Chavagnac who notes their rarity. He points out the significant fact of their size, stating that larger ones can be found in museums but that they are usually uncolored, depending upon applied white motifs as their decoration. Although this pair is small, they are certainly typical of their times: a round bowl with rim and foot gadrooned and two grimacing masks as their handles. The colors in these are precisely applied to the warm cream-colored background, an evidence of great skill, for in some of the early soft paste the fusion of pigment and glaze was not completely satisfactory. These can be dated about 1720.

Another decorative motif often used at St. Cloud is directly copied from the Chinese *blanc de Chine* Fukien ware; this shows the use of plastic ornament, often sprigs of plum blossoms in white against white, which produces an extremely effective patterning, taking full advantage of the play of light and shade on the varying levels of the bas-relief. With this method of ornament, the texture of the body is emphasized; and the soft quality of the paste, untouched by painting, actually seems to create a colorful illusion. An outstanding dredger (Fig. 5),⁴ exemplifies this particular mode of fashioning. It has a formal dignity in its shape and a pleasing restraint in its decoration. It is really an interpretation in ceramic ware of the silver *sucriers* of this period; and its mounting is of that metal and bears the marks used on French silver between 1732 and 1738. A cup without a handle and with a *trembleuse* saucer, following the same Fukien style, is perhaps more intimate in its appeal (Fig. 10).⁵ Made primarily for traveling purposes or for use by invalids, the cup is snugly fitted into a circular collar at the center of the saucer. This cup and its cover are also mounted in silver, but the mark is badly erased. The date for this piece must be about 1730.

Another important center of soft-paste porcelain was Chantilly. Again royal backing established this factory, for its great patron was Louis-Henri de Bourbon, Prince de Condé. Founded in 1725 by Ciquaire Cirou, it relied upon its wealthy sponsor for the requisite funds not only to carry on the necessary experiments preliminary to the production of translucent ware, but also to introduce the successful results to the porcelain-conscious French. An enthusiastic collector of Japanese Imari ware, the Prince earnestly and eagerly hoped to create at Chantilly a porcelain of like quality and beauty.

In the early examples of Chantilly, the glaze shows a characteristic of special import in that it was not translucent but quite like that used on contemporary faience. It contained oxide of tin, and upon this glaze the design was painted before the object was subjected to the firing process. Later, however, lead was substituted for tin, and translucency was the consequent outcome. The designs were based on those of the Japanese ceramist, Kakiyemon, whose decorations enjoyed great popularity at all of the manufactories, not only in France but in Germany and England as well.

A *cabaret* or tea set, dating about 1730, represents Chantilly workmanship very well (Fig. 8).⁶ This, too, was at one time in the J. Pierpont Morgan collection and passed through the experienced hands of Comte X. de Chavagnac. The small teapot is melon-shaped and shows slight horizontal indentations. Its handle seems to be pulled out of the paste and curves back, forming a complete circle. The finial of the separate cover is a tiny morning glory which reappears on the cover of the lobed sugar bowl. The two bowls, or handleless cups, are lobed as well, and all are fashioned of thin paste, delicately manipulated. The tray which holds the ensemble is fundamentally a quatrefoil with each lobe punctuated by a sharp point. The color scheme is high in key: red, jade-green, yellow and brown, all boldly taken from the Japanese inspiration. The French rendition of the design shows a fantastic little spotted animal jumping a hedgerow, in the midst of a spray of green foliage with the contrasting color note of interspersed berries in red-orange. The usual mark of Chantilly, the hunting horn, cannot be found on this *cabaret*, but its paste, glaze and style of ornament are convincing enough to identify it as work from this great factory.

Strangely enough this same decoration appears on the bowl of a figure piece (Fig. 2)⁷ which does bear the factory mark on its base, the red hunting horn. This is a seated Oriental who may represent the Japanese figure Hotei, or the Chinese, Putai, a laughing, rotund figure of a man who in the Far East is shown

with a bag and is usually surrounded by children. Between the feet of the French-paste figurine rests a bowl, fluted and decorated in polychrome, and disproportionately large in relation to the figure itself; this bowl may symbolize the bag of the Oriental god as seen through the eyes of a European craftsman. This attractive and colorful pagoda figure dates about 1740; there is a similar piece in the collection of soft paste in the Louvre. The Chantilly factory, as many of the other fine craft producing centers, was disrupted by the French Revolution. Later attempts to revive it were unsuccessful, so that 1789 may be considered as the approximate closing date, although some years earlier the workmanship and designs had shown definite signs of deterioration.

In mid-eighteenth century, 1748 to be exact, another noteworthy porcelain works was making soft paste of distinction. This factory was under the special care of Louis-François de Neuville, Duc de Villeroy, and it was the outgrowth of a smaller establishment founded in 1735 in Paris. It was moved later to Mennecy in order to seek the good graces and help of the Duc; and the mark, D.V., either incised in the paste or painted thereon, probably stands for its royal patron. Early pieces made here reflect the styles made at St. Cloud and to some extent, Chantilly. The smaller items made at Mennecy show a paste quite comparable to the sensuous, ivory-white of St. Cloud; some of the larger pieces, however, reveal a slightly darker tinge, due partly, perhaps, to the thickness of their walls, a prerequisite needed for strengthening the soft and plastic clay. Later, however, the work mirrors the fashions of the royal factory of Sèvres. Interesting specimens of Mennecy ware are a pair of *cache-pots* (Figs. 11, 12)⁸ which are larger in size than the St. Cloud jardinières just mentioned, and the colors used for their Chinoiserie decoration are much more subdued. Sprays of flowers are ably painted on them and serve as a counter balance for the Oriental figures, two of them depicting huntsmen on horseback. Hunting was one of the popular pastimes during the reigns of Louis XIV and of Louis XV, so this theme is appropriately carried over into the decoration of porcelain. The handles on these pots are applied heads of women, purely Occidental in type, in striking contrast to the Oriental scheme of the painted decoration; there is a mixture of Western and Eastern ornament which is really not so disturbing as it is daring. On the bases appears the painted, D. V., and they date about 1740.

A rare figurine, *Pantalone*, small in stature but dynamic in its reaction, is also of Mennecy workmanship (Fig. 1);⁹ on the bottom, clearly incised is the factory mark, D.V. It was part of the outstanding collection of Baron Gustave

de Rothschild in Paris at one time, and was inherited by his son, the late Baron Robert de Rothschild, also of Paris. The *Commedia dell' Arte* proved to be not only a source of entertainment for society, but it was also an inspiration for porcelain workers. A great many amusing figures were made at the Meissen factory in Germany, and these were founded on the actors participating in these more or less impromptu Court performances. This Mennecy figurine, too, harks back to the Italian comedy; it is one of the ludicrous characters whose antics have been immortalized in pliable clay by a skilful workman. An exaggerated gesture, a stylized pose, and a droll facial expression were all magically captured and transformed into a ceramic sculpture. The knee breeches of this figure's costume, with precise little bows at the lower edge, are striped with that peculiar lavender-rose which almost stands as a signature of Mennecy ware, and the same color is repeated in the sash and in the pointed cap. This piece is a strong characterization, enlivened with a sophisticated humor which is as evident now as it was in the day of its fabrication, probably about 1750. Mennecy-Villeroy ceased to exist about 1773, its span of working years comparatively short.

The Vincennes porcelain works were established in 1738; and probably the most romantic background is connected with this important factory because King Louis XV and Madame de Pompadour, leader of fashion and picturesque in herself, played such active and vital parts in its history. In 1753 it became the royal works, and in 1756 it was moved to Sèvres, into a building especially erected for it. Here, luxurious wares continued to be made for the Court and all the nobility attached thereto. Many difficulties stalked the early years of Vincennes, and the King was called upon time after time to revive the factory. This Louis XV did, giving generous amounts of money in order to create new impetus and encouragement; and to put in control at the factory outstanding technical men and leaders in the field of art. Vincennes was competing not only with local porcelain houses, many of them producing excellent soft paste, but also with the great Meissen works in Germany, which was sending quantities of its wares into French territory. The odds for winning prestige and favor were with Vincennes, for it was given the whole-hearted support of royalty and it was given as well special and monopolistic privileges which automatically placed it in the lead for some time. A covered bowl, dating about 1745, is a fine example of this factory (Fig. 7).¹⁰ A realistically modeled acorn centered in oak leaves serves as the handle for the high-domed, separate cover. The widely scalloped rim of the bowl and edge of the lid are painted with

lambrequin ornament in puce. The background of soft paste is not quite as creamy-white as that of St. Cloud porcelain, which is one of the characteristics of early Vincennes; this very fact associates it with the great forerunner of the better-known Sèvres. Pastoral and rustic scenes embellish the bowl and cover, and Comte X. de Chavagnac in the J. Pierpont Morgan Catalogue, makes an interesting suggestion that the artist who decorated this bowl must also have painted some of the delicately decorated fans so popular at this time. If it were possible to unroll this bowl so that it could be flattened out, this assumption would be more than justified. There is the same delicacy of brush in the painting of the Watteau-like figures and picturesque landscape, the same pastel colors.

Two flower-pots (Fig. 6)¹¹ show Vincennes paste at its height of excellence and they bear on the bases the interlaced L's, the device of the King, with no date letter, however, which came into use in 1753 in conjunction with the royal cipher. After the first few years of manufacturing this porcelain, the paste became more creamy in color and finer in texture, and 1750 seems a fair dating for this pair of flower-pots. Only gold is used for ornamenting them; it is extremely fine and although it is used sparingly, it enriches immeasurably the simple forms of the pots. Two plain bands of gold encircle the tops of the bowls, and just below the lower band, fancifully intertwined scrolls are delicately painted in gold, resulting in a lace-like pattern which depends as much upon the rich, neutral background for its decorative effect as upon its skilfully drawn pattern. The handles are everted leaves with only touches of gold, a pleasing balance to the openwork decorative scheme on the flower-pots themselves.

Beautiful soft paste was fashioned at the more familiar Sèvres factory, but later the true Oriental hard paste won supremacy even here, and the career of the more fragile but nevertheless charming soft paste of France came to a close; it had played a vital role in the history of porcelain for almost a century. The enthusiastic interest in, and appreciation of, this subtle *pâte tendre* is alive today, and comprehensive collections may be found in several of the large museums in the east. Through it the cycle of styles and influences of the eighteenth century is mirrored. East met West; and the stimulus of a totally new art erased the Renaissance style. Fickle fashion turned from the Oriental motifs to current Continental decoration, drawing heavily upon the styles used at the great rival factory in Germany, Meissen; and the final chapter of French soft paste is concurrent with the budding of the powerful classical style. The

story of French soft paste, with its highly dramatic beginning quietly closes during the last quarter of the eighteenth century.

¹ No. 47.63. Height 8 $\frac{1}{8}$ ". Purchase from the J. H. Wade Fund. Helen S. Foote, "French Soft-Paste Porcelain," *The Bulletin of The Cleveland Museum of Art*, December, 1947, p. 249, illus. on inside front cover. See *A Rare Collection of French Soft Paste Porcelain from the Estate of the Late Pauline Riggs Noyes. Collected by her Father, the Late Karrick Riggs* (Sales Cat., Parke-Bernet Galleries, Inc., New York, February 7 and 8, 1947) No. 318. A similar piece is mentioned by M. L. Solon, "The Rouen Porcelain," *The Burlington Magazine*, VII (April-Sept., 1905), 116, illus. p. 121.

² No. 1624.43. Height including finial 3"; width 5 $\frac{1}{2}$ ". Lent by the estate of H. Oothout Milliken. Formerly in the collections of the late Pauline Oothout Riggs Noyes and of her father, the late Karrick Riggs.

³ Nos. 44.226-227. Height 4 $\frac{5}{16}$ ". Purchase from the J. H. Wade Fund. Helen S. Foote, "Early French and German Porcelain Formerly in the J. Pierpont Morgan Collection," *The Bulletin of The Cleveland Museum of Art*, November, 1944, p. 160, illus. p. 166. Comte X. de Chavagnac, *Catalogue des porcelaines françaises de M. J. Pierpont Morgan (1910)*, No. 2, Pl. 2. *Sale Catalogue, Furniture and Objects of Art, Property of the Estate of the Late J. Pierpont Morgan* (Parke-Bernet Galleries, Inc., New York, March 22-25, 1944), Pt. II, No. 638 (ill.). Exhibited at The Metropolitan Museum of Art 1914-1915.

⁴ No. 47.177. Height 8 $\frac{1}{8}$ ". Purchase from the J. H. Wade Fund. Helen S. Foote, *op. cit.*, December, 1947, p. 249, illus. on inside front cover. See Cat., *Estate of the Late Pauline Riggs*, *op. cit.*, No. 310.

⁵ No. 1617.43. Height including finial 4"; diameter of saucer 5 $\frac{3}{16}$ ". Lent by the estate of H. Oothout Milliken. Formerly in the collection of the late Pauline Oothout Riggs Noyes and of her father, the late Karrick Riggs.

⁶ No. 44.228 a-f. Teapot, height 3 $\frac{1}{4}$ "; sugar bowl, height 3-3/16"; cups, height, approximately 2 $\frac{1}{8}$ "; tray, 8 $\frac{7}{8}$ " by 9". Purchase from the J. H. Wade Fund. Helen S. Foote, *op. cit.*, November, 1944, p. 161, illus. p. 164. Comte X. de Chavagnac, *op. cit.*, No. 8; Parke-Bernet, No. 640, *op. cit.* (ill.). Exhibited at The Metropolitan Museum of Art, 1914-1915.

⁷ No. 47.62. Height 6 $\frac{3}{4}$ ". Purchase from the Grace Rainey Rogers Fund. Helen S. Foote, *op. cit.*, December, 1947, p. 250, illus. on inside front cover. See Cat., *Estate of the Late Pauline Riggs*, *op. cit.*, No. 305 (ill.).

⁸ Nos. 47.60, 61. Diameter 7 $\frac{1}{8}$ ". Purchase from the John L. Severance Fund. Helen S. Foote, *op. cit.*, December, 1947, p. 250, illus. on inside front cover. See Cat., *Estate of the Late Pauline Riggs*, *op. cit.*, No. 301 (ill.).

⁹ No. 48.54. Height 7 $\frac{7}{8}$ ". Gift of Rosenberg & Stiebel. A companion piece is in The Metropolitan Museum of Art.

¹⁰ No. 44.225. Height with cover 6". Purchase from the J. H. Wade Fund. Helen S. Foote, *op. cit.*, November, 1944, p. 161, illus., p. 166. Comte X. de Chavagnac, *op. cit.*, No. 54, Pl. XII; Parke-Bernet, *op. cit.*, No. 634 (ill.). Exhibited at The Metropolitan Museum of Art, 1914-1915.

¹¹ No. 44.463. Gift of William M. Milliken in memory of H. Oothout Milliken; No. 44.464. Gift of William M. Milliken in memory of Jean Seligmann. Height 3 $\frac{7}{8}$ "; diameter of openings 4 $\frac{1}{8}$ ".

SHORTER NOTES

TWO PORTRAITS OF BROWNING

By E. P. RICHARDSON

THE Lawrence Art Museum of Williams College in its interesting small collection has two unrecorded portraits of Robert Browning at the age of sixty-nine. One, which shows Browning in three-quarter face (Fig. 2), is on a panel (height, $7\frac{7}{8}$; width, $6\frac{1}{8}$ inches), inscribed on the back: *Robert Browning Esq | painted for | John W. Field | by | Julian Story | Venice, 1881* and is signed in the upper right with the artist's monogram. The other shows the poet nearly in profile and from nearer at hand (Fig. 1). It too is a panel (height, $7\frac{3}{4}$; width, $6\frac{1}{4}$ inches), inscribed on the back: *Robert Browning Esq | painted for | John W. Field | by | Harper Pennington | Venice, Oct. 1881* and is signed on the face in the lower left: *H. P. 81*. The color schemes vary. Story's portrait shows the poet in a gray suit, his ruddy face and silver hair luminous against a warm brown background. In the Pennington portrait the suit appears to be brown, the background blue, and a touch of dark red in the necktie is visible beneath the beard. Nevertheless the two portraits give the impression of having been painted at one sitting, the two young American painters painting the head from different angles and each in his own style—Story still in the warm brunette palette of his teacher Duveneck, Pennington in the cooler Impressionist palette of his Parisian training.

The two portraits are interesting records of Browning's manly and dignified old age. This was the same year (1881) as the founding of the Browning Society. No one behaved less like the object of a cult nor handled that difficult situation with more ease, perhaps, than did Browning. It is this genial, reserved, urbane, reflective personality whom the two painters have recorded, each in his own way.

Both Julian Story and Harper Pennington were figures of the international Anglo-Continental-American life of their period. Story, the son of W. W. Story, the sculptor and writer, was born at Walton-on-Thames in 1857. From a very early age he was determined to be an artist. His father mentioned his wish to be an artist in a letter to Browning of 1864.¹ Browning evidently followed his work for he spoke of a picture by him at the Grosvenor Gallery in a letter of 1888 to Story's sister.² He studied in Florence under Frank Duveneck and in Paris under the fashionable teachers, Boulangier and Lefebre. Having



*Fig. 1. HARPER PENNINGTON, Robert Browning
Williamstown, Mass., Lawrence Art Museum,
Williams College*



*Fig. 2. JULIAN STORY, Robert Browning
Williamstown, Mass., Lawrence Art Museum,
Williams College*



*Fig. 1. JEAN PERRÉAL, King Louis XII
Windsor Castle*

inherited his father's personal charm and facility and his liking for people, he became naturally a portrait painter to the Anglo-American society into which he was born. Without ever attaining first rank, he was an active and successful portrait painter on both sides of the Atlantic until his death in 1919 in Philadelphia. His home was at Vallombrosa near Florence, but he set up his studio in Paris and London, on the Riviera, or in New York or Philadelphia, wherever the occasion required. He was a good portrait painter of Sargent's type although without the latter's dash and bravura. This head of Browning shows his solid, competent, plastic style and also, perhaps, some of that stolidity of expression which marks the few works by him I have seen.

Of Harper Pennington less is known. There is a posthumous portrait of a child in the National Collections of Fine Arts, Washington, and Rathbun in the 1909 catalogue of that collection³ gives a little information about him. Born in Newport, Rhode Island, in 1854, he studied painting with Gérôme at the Ecole des Beaux-Arts in Paris, and with Carolus-Duran and Whistler, 1874-1886, during which period he also spent some time in Italy. This portrait shows him, at the age of twenty-seven, as a sensitive observer and master of a fresh and pleasing Impressionist style. His portrait, a little less plastic than Story's, is the more interesting as a character study. Active as a painter and illustrator, Pennington died in Baltimore, March 15, 1920.

John W. Field, for whom the two portraits were painted, was an American living abroad at that time. He must have been an admirer of English romantic poets, for he owned also a version of Joseph Severn's life portrait of *Keats*, which is signed *J. Severn | Rome | 1878 in his 84th year* which the old painter copied from his original life portrait. After Mr. Field's death, sometime in the eighties of the last century, his widow returned to America, settled in the Berkshires and eventually bequeathed her pictures to Williams College, where they now hang.

The Browning portraits are interesting not only for their record of the past but as documents of a phase of American painting now somewhat neglected. American Impressionism was the product of an age of ease, wealth and security which already begins to seem legendary—when one could travel at will about the world without a passport. Its artists had the superficiality of an eclectic age, which was fascinated by the novelty of the new means of travel which the nineteenth century had created and tended to give the casual visual experiences of the tourist more worth than they deserve in the scale of imaginative values. Nonetheless, it may be that even as in the pallid marble sculpture of the pre-

ceding generation of American expatriates one comes occasionally upon a rugged portrait head, whose power as a human document brings one to a pause before it, the lesser known portrait painters of the later nineteenth century will be found to offer work of value and interest, when their turn comes to be explored.

¹ Henry James, *W. W. Story*, II, 150. ² *Op. cit.*, p. 280. ³ R. Rathbun, *National Gallery of Art, Washington*, 1909, p. 97. ⁴ A larger (?) portrait was executed in the late autumn of 1881, as described in Pennington's article "Artist Life in Venice," *The Century Magazine*, LXIV (1902), 839. It is reproduced in Grace Elizabeth Wilson, *Robert Browning's Portraits, photographs and other Likenesses and their Makers* (Baylor University, Texas, 1943, p. 115), as in the possession of the Contessa Edita Rucellai, Florence; a second version belongs to the Baylor University Browning collections.

JEAN PERRÉAL, THE "MASTER OF CHARLES VIII"

By PAUL R. WESCHER

IN the *Burlington Magazine* for September, 1947 (p. 235) Jacques Dupont presented a conclusion which Lionel Cust already had proposed in 1911,¹ i.e., that the small oil portrait of *King Louis XII* at Windsor Castle was painted by Jean Perréal (Fig. 1). This portrait belonged to the collection of Henry VIII of England in 1542. According to Dupont, it was painted in 1514 when the French king proposed marriage to Mary Tudor and, following a custom of the time, sent his "likeness" to her. Perréal, as we know from a letter of Louis XII, accompanied the French ambassador to London apparently in order to paint the portrait of the future queen.² This was not the first time that royal patronage was bestowed on him. In 1497 he had been sent to Germany to paint the portrait of a lady for king Charles VIII. Furthermore, in a letter written in 1499 to Francesco Gonzaga, duke of Mantua, he mentioned a still earlier portrait which he had painted of Louis XII.³

Court painter to three French kings, friend of humanists like Jean Lemaire and Cornelius Agrippa, and in personal contact with Leonardo da Vinci to whom he showed his technique of dry coloring (drawing in several chalks), Perréal is known as a personality through his own letters and abundant documentary evidence; yet he has puzzled the students of French painting for more than fifty years.⁴ He was identified with the Master of Moulins until recently when the true name of this master was disclosed as Jean Hay.⁵ Dupont ended his article about the Windsor portrait thus: "It should therefore provide the best point of departure for a reconstruction of Jean Perréal's work." Yet he did not realize that we already possessed an important part of this work—the mini-

atures and drawings by the so-called Master of Charles VIII.⁶ Not only do they give a higher idea of Perréal's artistic qualifications than the relatively dry oil portrait but they also supplement the identification in a most fortunate way.

In comparing this group of portrait-miniatures and drawings of Charles VIII and his wife, Anne of Brittany;⁷ her second husband, Louis XII;⁸ and their courtiers, Louis de Luxembourg-Ligny,⁹ Philippe de la Platière¹⁰ and Pierre Sala,¹¹ with the small oil portrait at Windsor, we see a perfect unity of style and conception. In this double capacity as panel and miniature painter Perréal kept within the tradition of almost all the court painters since the beginning of the fifteenth century. When, in a letter of 1507, the king referred to a chanson for some ladies to which Perréal had to add the portraits,¹² we can believe that they were miniature or chalk portraits rather than oils. For his friend Geoffroy Tory, miniaturist and humanist printer, Perréal designed one of the figures in his work "Champ-fleury" (or *The Human Proportion of Letters*) published in 1523.¹³ Though he was still active during the period of the high Renaissance, his style, like that of Bourdichon, was formed in the beginning of the eighties, when he worked as an independent master in Lyons. This explains the thoroughly Gothic character of his portraits, as none of the French or Flemish painters of this generation adopted the Renaissance in other than superficial forms.

In 1494, on the occasion of Charles VIII's solemn entry into Lyons, Perréal designed the famous gold medal of Anne of Brittany for which he received 210 pounds.¹⁴ At approximately the same time he painted her miniature portrait as well as the king's (in MS. lat. 1190, National Library in Paris) with that strong realism for which he was praised by Jean Pélerin in his treatise on perspective (Toul 1501).¹⁵ Similar circumstances occurred in 1499 when Louis XII passed through Lyons on his way to Italy. Perréal was commissioned to make all the arrangements for the entry and entertainments and designed a medal bearing the effigies of the king and queen which is considered one of the masterpieces of the age.¹⁶ He then accompanied the king on his expedition to Lombardy and became his court painter soon after. As the miniature in MS. 4804 shows the king in the luxurious armor in which he entered Milan, it may well have been done during the Italian campaign under the influence of Milanese book painting.

In 1919 Count P. Durrieu published a study, "Les relations de Léonard de Vinci avec le peintre français Jean Perréal," wherein he gave proof of Perréal's friendship with Pierre Sala and attributed that courtier's portrait in the British

Museum (Fig. 3) (MS. Stowe 995, fol. 17) to Perréal.¹⁷ Sala, Seigneur de Anticaille and the king's master of the stables, was one of those modern couriers who, like François Robertet, the king's secretary, were widely interested in literature and known as poets as well. Another friend of long standing, the writer and humanist Jean Lemaire, could easily have recommended Perréal to Louis de Luxembourg, Comte de Ligny, whom he portrayed in the silverpoint drawing in Chantilly (Fig. 2). Lemaire was for a time secretary of this prince after he had left the service of the duke Pierre II of Bourbon in 1498. Ligny, a known sponsor and friend of scholars and artists, died soon after, in 1499, of sorrow it was said, because the king had not bestowed on him the high command of the expeditionary army to Italy as Charles VIII had done before. Perréal's connection with Jean Lemaire dated back to the year 1485, if we can relate to them a document wherein Jehan de Paris and Jean Lemaire are both mentioned as painters. That Lemaire was eager to be helpful to his friend is well known from the fact that he obtained a commission for him from Margaret of Austria when he was her secretary and she was planning her husband's monumental tomb at Brou.

With these portraits linked to Perréal by historical and biographical data, the identification seems to be established to a point where it nears certainty. With the rediscovery of Jean Hay as the Master of Moulins and Jean Perréal as the Master of Charles VIII large historical gaps in our knowledge of primitive French painting will be closed.¹⁸

¹ *Burlington Magazine*, 1911, p. 128.

² L. Delisle, *Bulletin de la société de l'histoire de Paris*, 1885, p. 130; G. Lebel, "British-French Artistic Relations in the 16th Century," *Gazette des Beaux-Arts*, 1948, p. 267.

³ Dupont, *op. cit.*, p. 236; G. Lebel, "Quelques précisions sur l'oeuvre de Jean Perréal," *Société des Antiquaires de France*, April, 1939.

⁴ See E. Bancel, *Jehan Perréal dit Jean de Paris*, Paris, 1885 and R. Maulde La Claviere, *Jehan Perréal*, Paris, 1896.

⁵ Maurice H. Goldblatt, "The Master of Moulins Identified," *The Connoisseur*, 1948, p. 69.

⁶ K. Perls, "Le Maître du Charles VIII," *L'Amour de l'Art*, 1935, p. 95.

⁷ MS. lat. 1190 National Library in Paris, see Perls, *op. cit.*, p. 95, Figs. 5 & 6, and H. Bouchot, *La peinture en France sous les Valois*, Paris, 1904, pl. 37.

⁸ MS. lat. 4804, National Library in Paris, see Perls, *op. cit.*, p. 99, Fig. 1.

⁹ Chantilly, Musée Condé, see P. Lavallée, *Le dessin français du XII^e au XVI^e siècle*, Paris, 1930, pl XXVII, pp. 22 & 78.

¹⁰ Chantilly, Musée Condé, see Perls, *op. cit.* Fig. 7 and Lavallée, *op. cit.*, Pl XXVII.

¹¹ MS. Stowe 995, British Museum, London, see Blum and Lauer, *La miniature française*, pl. 69, p. 90.

¹² See Dupont, *op. cit.*, p. 239.

¹³ See David McGibbon, *Jean Bourdichon*, 1933, p. 126.

¹⁴ N. Rondot, *La médaille d'Anne de Bretagne*, Lyons, 1885.

¹⁵ See McGibbon, *op. cit.*, p. 123.

¹⁶ *Archives de l'Art français*, 1861, p. 15, and Bancel, *op. cit.*, p. 46.

¹⁷ Durrieu, p. 15.

¹⁸ In an article in the September issue of *Beaux-Arts*, p. 8, just appearing before these lines go to print, Madeleine Huillet d'Istria presents a short résumé of her "Thèse" on Jean Perréal at the Sorbonne. Among other works (the well-known frescoes of the Liberal Arts in the cathedral of Le Puy) she also ascribes to him



Fig. 3. JEAN PERRÉAL, *Pierre Sada*
London, British Museum

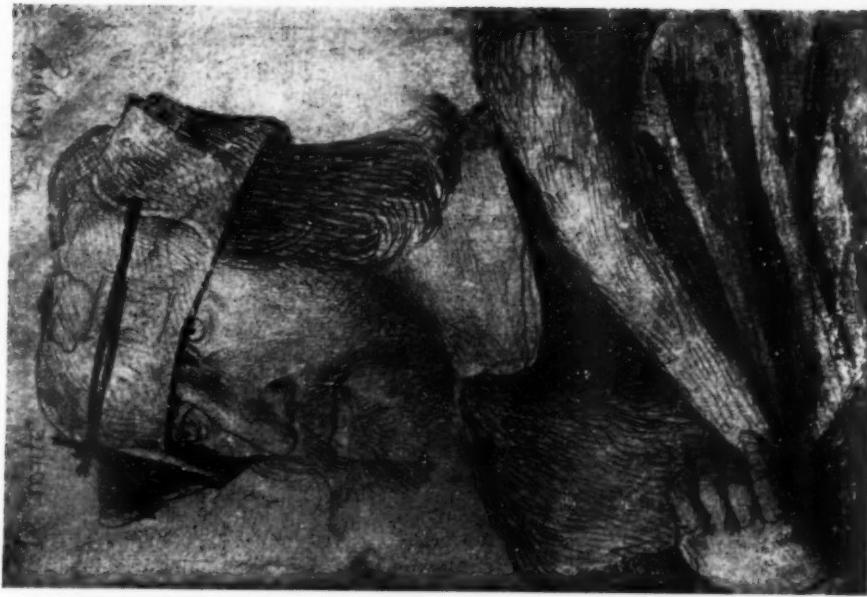


Fig. 2. JEAN PERRÉAL,
Louis de Luxembourg-Ligny
Chantilly, Musée Condé



Fig. 1. JOHN TRUMBULL, *Study for the "Surrender of Lord Cornwallis at Yorktown"*
Detroit Institute of Arts

the miniature and chalk portraits here mentioned (without the portrait of *Louis XII* at Windsor) and the portrait of a Savoy prince at the Metropolitan Museum, painted after 1518, from the Friedsam collection, which was exhibited at Kleinberger's in 1927 (Cat. No. 44). I wish to oppose strongly her attribution of the portrait of *Mary Tudor* in the Musée des Arts décoratifs in Paris, though historical reasons point to that attribution. This portrait is Flemish, not French, and close to the style of Michael Zittow.

TRUMBULL'S "YORKTOWN" AND THE EVOLUTION OF THE NATIONAL FLAG

By THEODORE SIZER

COL. TRUMBULL, sometime aide-de-camp to Gen. Washington, noted in his *Autobiography*, a defensive document written in old age: "Upon my return to town I resumed my studies with Mr. West, and at the academy; and now began to meditate seriously the subjects of national history, of events of the Revolution, which have since been the great object of my professional life." The place was London and the time the summer of 1785. The twenty-nine year old war-veteran-turned-artist had just met the newly appointed United States Minister to France, Thomas Jefferson, who gave him much sound advice, enthusiastic encouragement and an invitation to visit the Paris Legation. The young colonel's master, Benjamin West, had set an enviable example with his *Death of Wolf* (1771), which had been both an astonishing success and commercially remunerative, through the engraving (1776) by William Wolett. West, historical painter to George III, was too close to the king to celebrate the arms of His Majesty's rebellious subjects, though he seems to have had in mind the painting of scenes from the American War of Independence. It was but natural that he passed the idea along to his gifted pupil, who had been a participant in the conflict. West's Newman Street home with its spacious painting rooms, not far from the Royal Academy's newly built Somerset House (1780), afforded a perfect location for execution of the ambitious project. The situation was flawless: comfortable quarters, sympathetic surroundings and excellent technical supervision. The stage was set; Trumbull rose to the occasion.

Under these ideal conditions the "Patriot-Painter," as Trumbull liked to be known, produced his finest works. The *Death of General Montgomery at Quebec* and the *Battle of Bunker's Hill* were completed in 1786 and four other compositions of "national history" started. Among the last was the *Surrender of Lord Cornwallis at Yorktown*, two early studies of which the Detroit Institute of Arts has recently acquired from an English collection (Fig. 1). The completed picture at Yale (20 by 30 inches to suit the convenience of the en-

graver), was begun a little later, perhaps in 1787 and finished sometime before 1800 — a considered composition lacking, however, the spontaneity of the earlier sketches. Unfortunately, it is the large and much later picture in the Rotunda of the Capitol at Washington, finished in 1824, which is best known to the public. The artist was at his best in the decade of 1784 to 1794; thirty-eight years separate the Detroit sketches from the final, heavy-handed version in the Rotunda.

But apart from the consideration of the colonel's happiest creative period is the fact that the "Patriot-Painter," like his fellow pupil, William Dunlap, had but one good eye. Consequently it is the small scale pictures, such as those at Yale and now at Detroit, that are the most pleasing. Deficiencies unnoticed in his miniatures and sketches are present in the Capitol pictures with figures, on President Madison's insistence, as large as life. Trumbull's vision was monocular.

The Detroit sketches have yet an added interest—evidence in the evolution of our national flag. The Surrender at Yorktown took place on 19 October 1781. In the more finished of the two Detroit sketches, painted but a half-dozen years after that momentous event, the American flag has the usual blue field or canton with the thirteen white six-pointed stars in a circle, but the stripes are alternate red, white and blue with red at top and bottom. In the finished picture at Yale the flag has fourteen red and white stripes with white at the bottom. So many early variants of the American flag are used by Trumbull that it is worth while to set them down in order.

The national flag was adopted by the Continental Congress on 14 June 1777, the resolution reading: "That the flag of the thirteen United States be thirteen stripes, alternate red and white; that the union be thirteen stars, white in a blue field, representing a new constellation." Though this flag was first displayed in battle on 3 August 1777, variations seem to have been used, which make the Trumbull paintings peculiarly interesting. It should be recalled, to set the record straight, that during the War of 1812 the flag bore fifteen stripes and as many stars; on 4 July 1818 the original thirteen stripes were restored and a star for each state; in the Mexican War there were twenty-nine stars; in the Civil War thirty-one to thirty-five; forty-five in the Spanish-American War and the familiar forty-eight in World War I.

In the 1784 portrait of *Jeremiah Wadsworth and his son David*, privately owned in Cambridge, Massachusetts, Trumbull displays on a ship in the distance the flag of the East India Company, known the world over, of alternate

red and white stripes with no canton. How far this flag suggested itself to the Founding Fathers is an insoluble problem. The first Naval Jack bore the thirteen alternate red and white stripes with the rattlesnake motive and the "Don't tread on me." In the background of the portrait of *Gen. Washington*, painted in 1780 (now in the Metropolitan Museum of Art), a flag of thirteen stripes, white at the top and bottom, without the blue canton, flies over West Point. In the large *Gen. Washington at Trenton*, painted in 1792, at Yale, the flag has the white stripe outermost and the canton thirteen stars in a circle, "the new constellation." In the *Battle of Trenton* (26 December 1776), also at Yale, the stars are set forth in rows and the white stripe on top. In the early sketch for the *Battle of Princeton* (3 January 1777) at Yale, which is a counterpart for the Detroit sketch of the *Yorktown*, the cantonless flag bears alternate thirteen stripes of white, at the top, red and blue, and the finished picture the usual red (this time at the top) and white stripes with the thirteen stars in a square. The same flag flies in Trumbull's *Surrender at Saratoga* (16 October 1777). The Yale *Yorktown* flag appears to have fourteen stripes, with white at the bottom. One of the Detroit *Yorktown*s has the cantonless, red, white and blue banner referred to, and the other the white (at the top) and red stripes and six-pointed stars in the blue field. The flag in two of the pictures in the Rotunda of the Capitol, executed by old Colonel Trumbull between 1816 and 1824, have eight-pointed stars. Congress never specified how many points the stars should have. The Charles Willson Peale portrait of *Washington*, which hangs at Mount Vernon, and his *Washington at Princeton* (Yale) have six-pointed stars.

Why all these variations? Was Trumbull's memory or his information faulty? Was the evolution of our National flag a slower process than our school books have led us to believe? All of the pictures, with the exception of *Gen. Washington at Trenton* (done in Philadelphia), were painted in London far from the scenes of action. But the colonel was meticulous about matters of military accoutrements. How far should we accept the evidence of Washington's aide?

ERRATA: On page 272 of volume XI the captions have been transposed;
Fig. 3 should be what is now Fig. 4 and Fig. 4 should be Fig. 3.

RECENT IMPORTANT
ACQUISITIONS
OF AMERICAN, AUSTRALIAN AND
ENGLISH COLLECTIONS



BARTOLOMÉ ESTEBAN MURILLO, *The Flight into Egypt*
Detroit Institute of Arts

RECENT ACQUISITIONS

MURILLO'S FLIGHT INTO EGYPT

From an article by E. P. Richardson in the
Bulletin, vol. XXVII, no. 4, 1948, of The Detroit Institute of Arts.

Taste changes, as one generation succeeds another and the world is seen from an altered point of view. The great names in Spanish painting—El Greco, Velásquez, Ribera, Murillo, Zurbarán, Goya—like the planets in the sky of another season, have changed their position since the nineteenth century and are now looked for in another quarter. The nineteenth century, which was fond of sweetness of sentiment, was immensely fond of Murillo's late works in his *estilo vaporoso*—his *Immaculate Conceptions* and his beggar children—which are now grown too sweet for our taste, accustomed to more tart and acrid flavors. We have instead discovered other phases of Murillo to admire which played little part in the idolatry of the nineteenth century. His landscapes and his grave and dignified portraits, though rare, now seem an essential part of his reputation. But chiefly it is his gift for narrative composition and his vivid Spanish realism, shown in his early work while he was still under the spell of his study of Velásquez, Ribera and Rubens, which today sustain his reputation for greatness.

A monumental altarpiece of *The Flight into Egypt*, given to our museum by Mr. and Mrs. K. T. Keller, Mr. and Mrs. Leslie H. Green and Mr. and Mrs. Robert N. Green, is one of the masterpieces of Murillo's early years. The vivid narrative power of the composition, the intense dramatic realism of the figures, the strong and unaffected poetry of feeling shown in the artist's



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GERARD TERBORCH, *Portrait of a Lady*
Melbourne, National Gallery of Victoria

interpretation of the subject, mark it as a high point of Murillo's imaginative power; as the force of the light and shadow, and the luminosity of the warm brown color harmony make it a high point of what the Spaniards called his *estilo calido* or warm style. (The *Two Monks* in the National Gallery of Canada, Ottawa, a cold, leaden and somberly impressive picture, is a good example of his earliest *estilo frio* or cold style, while a large altarpiece of *St. Thomas of Villanueva as a Child*, in the Emery collection, Cincinnati Art Museum, is perhaps the best example of the *estilo vaporoso* or vaporous style, in this country.)

The color scheme of the altarpiece is both striking and simple. The Madonna is dressed in the traditional colors of rose and blue. The Child in her arms is wrapped in swaddling bands of yellow, white and dark green linen, the white linen cloth forming a kind of halo of light around the baby's head. Around this luminous focus of primary colors the composition is developed in broad, handsome harmonies of brown. The force of the lighting and sharp contrast of shadows shows still the influence of the Tenebrists like Ribera and of Zurbarán, his predecessor in Seville. But the composition, so gracious and human, so easy in movement, so convincing in sentiment, is altogether characteristic of Murillo.

No one can but be struck by the dramatic reality of the figures. Murillo retained the medieval spirit of telling his story in a clear and telling manner, although without any of the supernatural imagery of medieval art. The steady plodding gait of the donkey, the mother's absorption in her sleeping baby, the anxious responsibility of Joseph, are represented, with true Spanish realism, in terms of the Andalusian peasant life from which the artist himself sprang. Every detail has the authentic character of first-hand experience, ennobled yet lifelike. It is not

surprising that an art at once so convincing and so pleasing should have won for Murillo a great and enduring popularity.

Murillo spent his life in painting monumental decorative works. He was one of the masters of the baroque decorative style—grand in scale, monumental in design, painted to have great carrying power and to be effective seen at the end of an architectural vista, yet, when seen at close range, convincing in its naturalness, warmth and simple reality. These are very difficult qualities to combine. In this *Flight into Egypt* they are achieved in a coloristic style characterized by great richness of tone, subtlety and freshness of hue, and precision of drawing. The narrative power of the picture is so great that one involuntarily sees it first as a human drama; but as one looks at it again one realizes the extraordinary gifts Murillo had as a painter. In this country he is largely a name and a vague reputation. Here is an example of his powers as an artist that makes one realize the justness of his fame.

Another version of the *Flight into Egypt* exists, which was painted about 1648 for the Merced Calzada and was carried off by Marshal Soult, the French commander in the Peninsular War of 1808-11, who sold it for 51,500 francs; it is now in the Palazzo Bianco, Genoa. Our picture, which the catalogue of the London *Exhibition of Seventeenth Century Art in Europe*, 1938 (no. 229) describes as "an improved variant," seems, if one may trust a reproduction of the Genoa picture, somewhat earlier. It has a crispness of outline and realism of detail, which are replaced in the Genoa painting by a more vaporous style and sentimental cast of the figures. St. Joseph, in particular, in the Detroit altarpiece is superior in seriousness and sincerity of feeling to his counterpart in Genoa. The Detroit picture is signed on a rock in the right foreground, *Bm Murillo f.*, but not dated.



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SIR JOSHUA REYNOLDS
Sir Watkin Williams-Wynn and his Mother
London, National Gallery



NICOLAS POUSSIN, *Landscape with a Snake*
London, National Gallery

The picture was bought in the 1750's by an English collector, Sir Samson Gideon, and remained in the possession of his descendants until two years ago. The probability is that it came directly from Spain to Sir Samson Gideon's collection and that it was brought rolled, for it was framed in a magnificent English Chippendale frame that must have been made for it in London in the middle of the eighteenth century. This frame, although rather secular in effect for the picture, is a superb example of the English eighteenth century decorative art and is, moreover, an interesting part of the picture's history.

For the taste of the nineteenth century, as I have said, the early works of Murillo were too vigorously realistic. W. Bürger, the great French scholar, who saw our picture in the mid-nineteenth century, described it in *Trésors d'art en Angleterre* (1865) as "dans la manière la plus rude et la plus contrastée, mais excellent." To our eyes it is infinitely more appealing in its simple and touching sincerity than the late works which Bürger's generation preferred. It, and the large late altarpiece in Cincinnati, are certainly the two great monuments of Murillo's power as a painter that have come to America.

"PORTRAIT OF A LADY" BY GERARD TERBORCH

Although the *Portrait of a Lady* by Gerard Terborch was acquired by the National Gallery of Victoria in 1945, we feel it is not too late to reproduce it in these pages as it was published only this year in the Australian museum's *Bulletin*.

A full-length portrait on a small scale (26½ x 19½ inches) it has an intimate, reticent quality of its own, and differs in a characteristically Dutch manner from the large scale conventional style of Van Dyck's portraits. Purchased by the museum

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PETER PAUL RUBENS, *Portrait of an Italian Princess*
San Diego, Fine Arts Gallery

with the funds from the Felton Bequest, the painting is mentioned in the De Groot *Catalogue Raisonné* (vol. V, no. 384) and was formerly in the Rikoff collection (1907) and the M. Bromberg and Gründen collections.

TWO RECENTLY ACQUIRED PAINTINGS IN THE LONDON NATIONAL GALLERY

The National Gallery, London, has recently acquired two pictures from Sir Watkin Williams-Wynn's collection at Wynnstay. One, Nicolas Poussin's *Landscape with a Snake*, was published by Mr. E. K. Waterhouse in *The Burlington Magazine*, LXXIV (1939), 103. Since then, Mr. F. J. B. Watson has carried out further research into the provenance of this picture, which he is publishing in *The Burlington Magazine*. In brief, Mr. Watson has proved that the Wynnstay picture is identical with the one mentioned by Félibien as Poussin's original, painted for M. Pointel. It is the subject of a dialogue by Fénelon, who explains that it illustrates the effects of terror; the man in the foreground left has been killed by a snake, the man in the foreground right sees this and is frightened, the woman in the center sees the second man's fright but not its cause. The picture has been cleaned recently and is for the most part in brilliant condition; the most unfortunate of the damages is in the figure of the woman in the center. It may fairly be claimed that this is one of Poussin's best landscapes.

The other new acquisition is a large work by Reynolds, showing Sir Watkin Williams-Wynn, 4th Bart., with his mother. This Sir Watkin, it is interesting to note, was the man who acquired the Poussin for the Wynnstay collection. He was born on April 19, 1749, and Mr. E. K. Waterhouse in his book on

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MINOAN, *Seal of Cretan Gold Ring (enlarged)*
City Art Museum of St. Louis



SOUTH ITALIAN, IV OR III CENTURY, B.C., *Gold Fibula*
Cleveland Museum of Art



Gold Fibula (detail)

Reynolds dates the present picture 1768-69. There is, in point of fact, some reason to believe that 1768 is the exact year. There are various sittings to Reynolds, and various pictures by Reynolds, of Sir Watkin Williams-Wynn and his family. It is confusing to try to disentangle the known facts; but, according to the books on Reynolds, Sir Watkin Williams sat in February, 1768 and Lady Williams in March, 1768, and it seems reasonable to assume that these were the sittings for this picture. The subject appears to be, as much as anything, the satisfying condition of the family estates. Lady Williams-Wynn may be assumed to have been looking after the property ever since the death of her husband in September, 1749; the heir is now not far off his majority—it is an occasion for mutual compliment. Perhaps the sitters did not offer Reynolds full scope for his psychological powers; but it is certainly one of Reynolds' good works. It has recently been partially cleaned and the colors are now very pleasing. Sir Watkin is in plum-colored coat and breeches, with a waistcoat of a lighter red edged with gold; Lady Williams-Wynn is in black and white, with gray gloves.

RUBENS' "PORTRAIT OF AN ITALIAN PRINCESS"

By Gustav Glück

When we think of Rubens as a painter of women's portraits, we usually bear in mind late paintings like the full-lengths and half-lengths of his second wife Helen Fourment or the so-called *Chapeau de paille* of the London National Gallery. But Rubens painted female portraits all his life, and their style, though not their quality, differs according to the period of his career. When he was still young, during his stay in Italy, he was highly appreciated, especially by the courts of Brussels and Mantua and created a considerable number of great works of this kind, most of which have only been recognized by the research of the last few decades, particularly by Ludwig Burchard's thorough investigations. In spite of their high quality, most of these early portraits had been overlooked before, even by clever experts, not only because the sitters and costumes are Italian rather than Flemish, but also because of their disparity from those well-known late works in style and treatment. This disparity is indeed so great that only a connoisseur who has in mind Rubens' whole artistic evolution could be sure of the identity of the painter (who, by the way, signed his pictures very seldom).

A most brilliant example of this part of Rubens' many-sided activity has lately been acquired by the Museum of San Diego. Although only a bust portrait without hands, it is in every respect typical of this aspect of his work. It represents the very attractive head of a brunette with pearl earrings and with her hair, adorned only with flowers and a feather, set off from a wide and rich lace ruff, the almost vertical position of which is characteristic of the period. The dress is embellished with embroideries, buttons, bows and two rows of pearls. The execution is masterly, but the style in which drawing prevails over painting is much more precise and accurate, much less fluid and light than in Rubens' later pictures. It is very close to the magnificent series of whole-length and half-length portraits of women painted by Rubens in Genoa, of which, as far as I can see, only one example has reached the United States—the portrait of *Marchesa Brigida Spinola Doria* (originally a full-length standing figure) now in the possession of Duveen Brothers in New York (J. A. Goris and J. S. Held, *Rubens in America*, New York, 1947, pl. 14).

But greater still is the resemblance to two bust portraits of the same size in Hampton Court. L. Burchard and I recognized these twenty years ago as works of Rubens' Italian period and I published them in 1932 in the Vienna *Jahrbuch* (VI, 167).



Terra Cotta (pair) ladies' attendants
Polychrome pigments. Tang

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WILLIAM RUSH, *Bust of George Washington*
Princeton University, Art Museum



ITALIAN (1689-1705)
Embroidered Palace Chair Panel
Louisville, J. B. Speed Art Museum

Both of them are, though with some doubt, called princesses of Savoy in C. H. Collins Baker's *Catalogue* of the pictures at Hampton Court. This assumption does not seem to me convincing for the portrait supposed to represent Margaret, since the features disagree with the authentic portraits of this later Duchess of Mantua by Frans Pourbus the Younger. The name of the other one, Isabella, however is supported by a kind of device which appears embroidered in her dress and resembles that of the armor of her brother, the Prince of Oneglia, in Van Dyck's portrait in the Dulwich Gallery. A similar device consisting of three sprays of branches bound together is to be found even more distinctly several times repeated in the dress of the San Diego portrait. So its sitter might also be one of the princesses of Savoy; I cannot say which one. Her features obviously remind me of those of the beautiful mother of them all, Catalina Micaela of Spain, especially in her portraits in the Prado and the Augsburg Galleries (reproduced in Madame L. Roblot-Delondre's *Portraits d'infantes*, Paris & Brussels, 1913, pls. 65 & 67). This likeness might confirm my suggestion which, however, would have to be proved by further research.

A GOLD FIBULA

From an article by Silvia A. Wunderlich in the June, 1948,
Bulletin of the Cleveland Museum of Art.

The fastening of the costume in ancient Greece was by means of the fibula, or the ancient safety-pin. These clasps, like most utilitarian objects made by the Greek craftsman, were finely wrought and often exquisitely decorated. Those made of the precious metals, silver and gold, entered the realm of jewelry

and rank among the most beautiful products of the ancient goldsmith's craft.

One such pin has recently been acquired by the Cleveland Museum through the John L. Severance Fund. Formerly in the collection of Dr. Arnold Ruesch, the fibula is of the boat-shaped or "leech" type. The bow, highly arched to allow the folds of the garment to be conveniently held, is decorated with delicate filigree. Around the middle of the bow is a band ornamented with attached rosettes and outlined by a pierced border such as terminates, also, each end of the bow. The pin sheath is likewise embellished with filigree and terminated at each end by highly sophisticated and involved leaf forms. The middle of the stylized capsule is surrounded by a border of pierced work similar to that which decorates the band on the bow.

Description cannot convey the extreme fragility of effect nor the luxuriance of the design. The illustration gives a better idea of the subtlety of workmanship but it fails to show the soft buttercup yellow of the gold, which is of higher carat and thinner than is now used.

The pin is of the fourth to third centuries B.C. and is no doubt Greek work from South Italy. In the fourth century luxury trades flourished, and, as Christine Alexander says, "Colored stones had not yet vitiated the goldsmith's approach to his metal." The gold material was the pre-eminent consideration of the craftsman. Discreet touches of color were often added in the form of vitreous pastes set in some of the cloisons of the filigree, but no traces of such color remain in the Cleveland fibula.

The filigree, which is strewn so lavishly on the pin, was brought to perfection by the Greeks from the fifth to the third centuries B.C. People in earlier times and in other places had used the technique; for example, it is found occasionally in

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crude form on Mycenaean pieces, and on ornaments from Rhodes and Ephesus of the eighth and early seventh centuries B.C., but the finest manifestations appear on later Greek works. The method of execution was to solder fine wires in varied patterns to a smooth metal background of the same material. The Greek artisans always were interested in natural forms—the human figure, or the flower or leaf or tendril, the latter of which they utilized in designs. Realistic in a sense, these motifs were nonetheless restrained so that they became stylizations rather than representations of the forms themselves. The filigree of the Cleveland piece consists of palmettes, tendrils, and spirals, the design punctuated by tiny globules in granulation technique. The whole effect is one of extreme richness, achieved not by the use of priceless gems but by the almost unbelievable care and extraordinary skill of the workmanship.

A CRETAN GOLD RING

From an article by Thomas T. Hoopes in the December, 1947, *Bulletin* of the City Art Museum of St. Louis.

Americans like to think of themselves as admirers and practitioners of vigorous outdoor sports and, though shuddering at the sadistic ecstasies of the *plaza de toros*, rejoice in the vigorous Americanism of our indigenous rodeo where the "bulldogging" contests invariably arouse the highest enthusiasm among the spectators. We should then find interest and pleasure in an illustration of the sport with which the citizens of Crete amused themselves thirty-five hundred years ago.

The City Art Museum has recently acquired through a local collector of Classical antiquities, Mr. A. Paul Davis of Webster Groves, a gold signet ring formerly in the collection of Sir

Arthur Evans, the excavator of Knossos and author of the monumental work *The Palace of Minos at Knossos*. It is engraved with a representation of the *tauro-kathapsia* or religious bull-grappling which appears to have been the principal outdoor sport of the late Minoan civilization, roughly contemporary with the eighteenth dynasty of the Pharaohs of Egypt. To be more precise, this particular ring has been attributed to the end of the period known as Late Minoan I, or approximately 1500 B.C. It is said to have been found on the floor of a rock tomb at Arkhanes, a country town to the south of the site of Knossos, but its quality and style place it as probably the property of some personage of the royal court.

The Cretan sport which this ring illustrates was apparently performed in a public arena near the great palace at Knossos, and was a religious exercise as much as a sporting event. At one end of the arena was the shrine of the Cretan snake goddess, while on either side were grandstands whence the men and women of Crete could look down on the performers.

They see there a performance which should satisfy the most enthusiastic rodeo fan or devoted bull-fight *aficionado*. A young man stands alone in the middle of the arena. He wears only the scantiest of loincloths, but his lean and muscular body has no need of adornment. A door opens at the far end of the arena and through it comes charging an enormous bull. He slows down for a moment as the glare of the strong Mediterranean sunlight strikes his eyes, then catches sight of the youth and resumes his charge, now deadly purposeful. As the bull plunges forward, a girl almost as lightly clad as the youth runs out from behind a barrier at the side and follows the bull who, as he approaches the boy, has lowered his horns for a deadly thrust. But the youth, trained athlete that he is, is not in the least discomposed; on the contrary, this is precisely what he has



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expected. He leans slightly forward and holds his arms wide. The bull is upon him; he is between the horns! Almost quicker than the eye can follow, the boy has grasped the horns of the charging bull, at the same time leaping high into the air. The bull throws up his head as though to toss the victim who he believes is safely impaled upon his horns, but instead of tossing a wounded body, the bull's thrust merely gives added impetus to the boy's handspring; his legs fly high in the air while he still clings to the bull's horns, but as his feet come down he lets go and straightens his body, so that while the bull rushes by underneath him, he falls gracefully on his feet to the arena where he is caught and steadied by the girl who has run up in the bull's wake. As the disgruntled animal checks his charge and turns to pursue them, they slip neatly off to one side and dart behind a protecting barrier while ring attendants try to lure the bull to where he can be caught and held until it is time for the next act of the performance.

The scene carved in the golden ring represents the climactic moment of the act. The bull is charging at a mad flying gallop: he has just raised his head in the toss. The boy athlete has released his hold on the bull's horns and is flying through the air, his back bent in a complete semi-circle. His feet are already pointing toward the ground and he is just about to straighten out for the landing. The girl "catcher" is not represented; we know of her existence, however, from other documents. Above the bull's outstretched foreleg is a "sacral knot," a looped and knotted scarf which was one of the attributes of the Minoan snake goddess; its representation here indicates that the scene shown on the ring is a formal performance in the goddess' honor and not a sporting event pure and simple. Yet religious as its origin may have been, one cannot help feeling that the performance would have more appeal to the sporting than to the metaphysical nature of the average individual.

Below the bull is a representation of isodomic masonry which corresponds closely to the frieze designs of the late Minoan I wall painting of similar subjects; it seems not unreasonable that the whole device on the ring was copied from such a painting.

The representation of the galloping bull with his legs extended almost in line with his body is dramatically effective. It gives an impression of tremendous speed and power in spite of the fact that, as has been proven by the analysis of motion pictures, the bull never assumes such an attitude while galloping. The representation is a convention, but an unusually effective one. It was generally used in the art of Crete, especially in the late Minoan period.

The ring, while rare, is of a type not unknown. Rings of very similar description were found in 1915 in a Mycenaean rock tomb near the site of Thisbē in Boeotia; others have been discovered in Crete itself and at various centers of the pre-Hellenic Minoan-Mycenaean cultures such as the beehive tombs of Kakovatos. They all have in common the ornamentation of the finger band with parallel bands of beading and the oval convex bezel with the device carved in intaglio. In some cases the bezel is solid, in some as in the present case, it is hollow, being made up of plates of gold soldered together. Frequently the finger opening is unusually small. In discussing this point, Sir Arthur Evans states that the average diameter of the opening in a large series of medieval and Renaissance women's rings is 17 millimeters and of men's rings 18 to 19 millimeters; ours is more than a millimeter and a half smaller than the average female size. He explains this peculiarity by suggesting that these rings were intended to be worn, not on the finger but suspended on a cord or chain around the neck or wrist. He feels that they developed from cylindrical bead seals so worn, to which a bezel was added to give greater surface for impression, the bead portion thereafter shrinking in length and expanding in inter-



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nal diameter until eventually a true and usable finger signet ring was developed.

But the importance of this ring lies not primarily in the question of whether it was worn on a male or female finger, as a necklace or a bracelet. It depends on the artistic composition and masterly execution which produced in this small surface, with every necessary but no superfluous detail, a representation of vigorous and beautiful motion which has seldom if ever been equaled in the long and wide-spread history of art.

AN EMBROIDERED PALACE CHAIR PANEL

From an article by P. S. Harris in the June, 1948,
Bulletin, of the J. B. Speed Art Museum.

An imposing group of furniture, a sofa and chairs, with ornate embroidered seats and backs from an Italian palace, has generously been given to the museum by Mrs. Chauncey McCormick of Chicago and Mrs. Richard E. Danielson of Groton, Massachusetts. The large sofa, eight large arm chairs and four smaller arm chairs were in the collection of Charles Deering (1852-1927), father of the benefactors, naval officer, industrialist, friend of artists and art patron of Chicago, and have been shown in the Art Institute of Chicago. The sumptuous needlework is recorded as being made between 1689 and 1705 for Marie Therese, Marquise Albicini, born Princess Mellini at Rome, for use in the Albicini Casa or Palace at Forli, Italy.

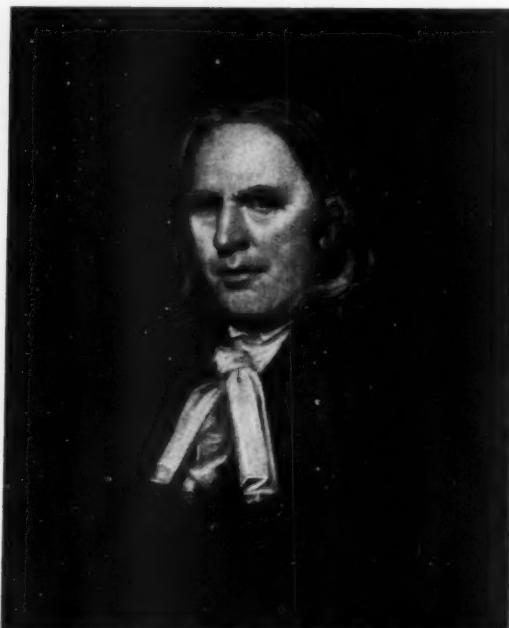
Colorful designs decorate the chair panels with classical and pastoral scenes in cartouches, mainly of petit point and Gobelin stitch, many representing episodes from Virgil's *Aeneid*. These are framed by heavy golden brocading and surrounded by bright

garlands and swags of fruit and flowers, all set on a fine Lyons cream-colored silk. The designs are traditionally associated with the Bolognese artist Carlo Cignani, 1628-1719, who executed several commissions in Forli, and other historic artists. The bedridden Marquise is said to have employed Annunziata Zangolini, an expert needleworker from nearby Ravenna, and twenty-five French embroiderers for a period of about fifteen years to manufacture these and other superb furnishings for her drawing room, antechamber and bedroom. These Louis XIV style chair frames were made toward the end of the nineteenth century from extant models found to have been originally favored by the Marquise Albicini.

A BUST OF WASHINGTON OWNED BY JEFFERSON

From an article by Donald Drew Egbert in the *Bulletin* (Vol. VI, Nos. 1 and 2, 1947) of the Art Museum, Princeton University.

A plaster bust of Washington, executed by William Rush, the first great native-born American sculptor, and formerly owned by Jefferson, has recently been acquired by this Museum. Long supposed to be by the French sculptor Houdon, it can now be identified as by the hand of Rush. The writer became interested in the authorship of the bust when he was asked to prepare a biographical catalogue of the historical portraits either owned by Princeton University or held on long-term loan. Among the latter was a fine bronze bust of George Washington which had been deposited with the University in 1926 by Mrs. George Vaughn Curtis. Although inscribed on the base, "Bronze from plaster made for Jefferson by Houdon," the standard books on Washington portraits, including those by Eisen and by Morgan



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and Fielding, expressed doubt that the bust had been executed by Houdon himself. In correspondence with Mrs. Curtis, it developed that she had had the bronze bust cast in 1924 from an original plaster still in her possession and that the inscription on the bronze bust ascribing the design to Houdon had been added at the time of casting.

Shortly after this discovery, by sheer accident the writer came across, in the Pennsylvania Historical Society, an almost identical marble bust which the records of the Society showed had been made in 1856 by one J. A. Beck after a plaster by William Rush now in the museum at Valley Forge. On investigation, it became obvious that the Valley Forge plaster and that owned by Mrs. Curtis were replicas of one another and had been made by the same hand—that of William Rush—the chief difference between them being that Mrs. Curtis' plaster was painted black to imitate bronze. It is well known that Rush customarily executed several plaster replicas of each of his busts and frequently painted them in black in imitation of bronze. Rush had served in the Continental Army, had known Washington personally, and was (with Houdon, Joseph Wright, and Ceracchi) one of the few sculptors who had modeled him from life. As Rush himself wrote in regard to the full-length statue of Washington, now in Independence Hall at Philadelphia, which he executed in 1814 after Washington's death: ". . . I have modeled Gen. Washington in his life frequently in miniature and as large as life." It should be noted that Rush intended to sell casts of this statue and sent out a broadside to advertise it, a copy of which was received and preserved by Jefferson. However, Rush's project collapsed when only two orders for casts were received, one of them from President James Madison. Probably Rush then decided to model his bust of Washington because he felt that replicas of a bust would sell better than those of a life-sized statue. At any rate, there is evidence that the bust was executed between 1811 and 1817, as Rush is known to have exhibited the plaster now at Valley Forge in the latter year, and yet it had not been included among works which he exhibited in 1811. As the example at Valley Forge is apparently made of a slightly-burned and hence hardened plaster, it is probable that Rush used it to make the mold for the Princeton plaster, and for another replica the early history of which is unknown but which has been owned since 1941 by The New-York Historical Society.

The interest and value of the Princeton bust is greatly enhanced by the fact that there is every reason to believe that it was once owned by Thomas Jefferson. The tradition that Jefferson owned it is a very old one, going back at least to the 1840's. After Jefferson's death, his executor had advertised a sale to be held in January, 1826, at one of Jefferson's estates, Poplar Forest. The bust was in all probability bought at that sale by a man named Gaddess who lived at Lynchburg, Virginia, eight miles from Poplar Forest, from about 1800 until 1850 or so when he died. Gaddess' son, John Gaddess, is known to have acquired the bust from his father and to have kept it in the office of the marble yard which he established in Lynchburg in 1840. In 1867 the younger Gaddess sold the business and the bust to one J. I. Van Ness, from whom they were bought by Clarence Loving. In 1924 the bust was sold by Mr. Loving to Mrs. Curtis who sold it, in 1946, to the Museum of Historic Art.

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RECENT PUBLICATIONS IN THE FIELD OF ART

Master Drawings in Line. Edited by Bryan Holme. The Studio Publications, Inc., New York and London, 1948.

The general idea of this book—to reproduce pen drawings and show how they differ from other drawings—is excellent, if somewhat slender, and the eight page introduction contains interesting *aperçus* on a subtle theme. But of course, in a compilation of this type, the reproductions themselves form the most valuable section. The first impression is a pleasing one: a number of unusual drawings (those by Gros or Cranach for instance) are reproduced along with far more hackneyed ones (the Dürers and the Greco). The best section of the book (plates 63 to 94) is given to works by modern artists. There Mr. Holme's selections are uniformly excellent. Yet, on the whole, the reviewer (who confesses to a weakness for such works of popular appeal) was disappointed. The differences of scale from one page to another are often too obvious, and always disturbing. Some drawings, the Persian ones for example, are blown up to many times their sizes without apparent reason. It is in vain that the reader will look, in the captions at least, for the exact size of the work reproduced. More disturbing still are the shortcomings of the proofreading; it is with some impatience that we read about Robert de Honnencourt, the Bibliothèque National, or Joachi Muset (!), King of Naples. And what about M. Tapié de Célevran, the friend of Lautrec, whose works apparently hang in the Albé Museum?

Great Paintings in America. Edited by Fiske Kimball and Lionello Venturi. New York: Coward-McCann, Inc., 1948. 224 pages, 101 color reproductions. \$20.00.

In general appearance, format, uniform slickness of reproduction, above all in the philosophy underlying its publication, *Great Paintings in America* reminds one of those sumptuous and popular publications of the last few years, which, in modern homes, are taking the place occupied by the Bible or keepsakes in Victorian parlors. The reproductions are pretty, often very pretty. Sometimes at least they betray, charmingly, originals which we remember covered with yellow varnish and give great works of art a glossy, two-dimensional aspect which would greatly astonish their painters. Those readers who will get their idea of the Bache Watteau or the Boston Constable from the reproductions in *Great Paintings* will, I hope, receive a shock when they see the originals. Yet, it should be added that many reproductions are excellent: Fragonard's *Billet Doux*; Goya's *Marquesa de Pontejos*; and many more, are faithful interpretations of "difficult" pictures. Unrestricted praise should go to the text, which is apt to be forgotten amid such glowing, colorful plates. The introduction "Understanding and Enjoying Paintings," is one of those essays which, in a few pages, give a résumé of an entire life's work given to analysis of art. Each plate is accompanied by a short text in which appreciation and factual information are nicely balanced; taken together these notices form one of the best digested, most thoughtful and sensible histories of art I know.

Marsyas, volume IV, 1945-1947. Studies in the History of Art by the Students of the Institute of Fine Arts, New York University. New York, 1948.

There is no more refreshing art publication than *Marsyas*, "A Publication by the Students of the Institute of Fine Arts, New York University." In the last volume at hand (vol. IV, 1945-1947), all the articles, far from being mere essays written

by students *pour se faire la main*, have a *raison d'être*. Miss Dusenberry's article on the "Portraits of Gallienus" is a clear statement of the subject, with the author acknowledging her debt to L'Orange, while Miss Bober's note, "Mercurius Arvernus," presents a comprehensive picture of one important aspect of Roman provincial art. "The Animal seen from above in Migration Art" (Miss Slusser) is, as one would expect, a valuable study from one of Salmony's disciples, just as John Collidge's "Arched Loggia on the Campidoglio" (an excellent subject) has all the qualities of a work supervised by Walter Friedländer and Richard Krautheimer. Miss Barton's "Bernini's Theories of Art," charmingly written, is as complete as one could wish.

DAVID LLOYD DOWD, *Pageant-Master of the Republic. Jacques Louis David and the French Revolution.* University of Nebraska Studies, New Series No. 3. University of Nebraska, June, 1948.

No work on David can fail to be a matter of great interest to art historians; and this *Pageant-Master of the Republic* (a pseudo-popular title which belies the seriousness of the work) is a very valuable addition to the literature. I have little to quarrel with in Professor Dowd's book. Too many truisms, I feel, may make specialists nervous; too little space is given to David's relations with his fellow artists (but are the documents available?); too many notes give a Ph.D. dissertation look to a very mature piece of writing; and there is at times a tendency to underrate some of the works on David (Cantinelli's, for example, in spite of its many faults). But these are minor criticisms. More important is the fact that among thousands of newspapers, pamphlets, articles and books, Professor Dowd sifted all the elements relevant to his theme—the role played by David in the French Revolution. Such a book could easily have become a pedantic and dry compilation of facts; but the author's enthusiasm and his thorough knowledge of the Revolution bring life to a period which, strangely enough, it is not difficult to represent as dull and pompous. It may be added that the book closes with a long "Bibliographical Essay" (twenty pages) and an "Essay on Sources" which in themselves would be valuable contributions to the subject. In fine, one can safely pay Professor Dowd the compliment he deserves: his *Pageant-Master of the Republic* will henceforth be one of the basic reference texts on David.

ELIZABETH DU GUÉ TRAPIER, *Velasquez.* New York, Hispanic Society of America, 1948. 434 pages, 252 illustrations.

The magnetism of Velasquez's art exerts an irresistible attraction upon the scholar and the artist. But the puzzle of it fills the connoisseur with dismay, for out of the maze of copies, replicas, workshop repetitions and pictures by contemporary artists who are insufficiently known, how is Velasquez's own work to be distinguished? Miss Trapier has not attempted to solve the problems of what might be called Velasquez's penumbra. She has instead confined herself to a narrative and critical account of what are in her mind Velasquez's unquestionable works, with an occasional discussion of a borderline case. If she has not answered all the questions one would like to ask, she has produced her own Velasquez who is, at least to this reviewer, a strong and consistent figure. This is a scholarly and useful object, which is carried out ruthlessly and vigorously, with a personal point of view and admirable care.

Velasquez emerges in her treatment as a traditional figure, deriving much from his Sevillian background, especially in his early work. "From the realism of the *bodegones* to the impressionism of his last works was a long and arduous journey, the steady progress of a craftsman determined to master his trade rather than the effortless success of a virtuoso." The emphasis is upon him as a craftsman of genius, who proceeded step by step in his way. Miss Trapier is concerned more with the development of his painterly touch, his palette, his vision of luminosity, than with his imaginative point of view or his place in the Baroque revolution of outlook. She studies his application of pigment in its slow evolution and from the point of view of quality. Her account of what he learned from Van Dyck and the Venetians on his first Italian journey seems especially interesting and acute, although the chapter on the Sevillian background is equally unusual. How drastic her focus is upon the true Velasquez is shown by her list of the undoubted pictures in America: the *Gongora* and *Prince Baltasar Carlos with a dwarf* in Boston; the *Philip IV* in the Frick Collection; the *Conde de Olivares*, *Little Girl* and *Cardinal Camillo Astalli* in the Hispanic Society; the *Infanta Maria Theresa* in the Lehman Collection. In addition to these she discusses as "attributed to" the Altman Collection *Christ at Emmaus*, the *Philip IV* in the Metropolitan, the *St. John Baptist*, in the Davidson Collection, Boston (formerly in the Deering Collection, Chicago); the *Vintager* in the Oscar B. Cintas Collection, Havana, and the *Portrait of a Man* in Detroit. Her questions concerning the last named seem to arise from the fact that it has been misdated; if it belongs to the period of the first Italian journey, as I believe, rather than to the earliest years in Madrid, it fits very well into her rigorous line of development.

The book is superbly produced, with excellent black-and-

white plates, numerous details, and very clear, detailed text. In these days of exorbitant printing costs it is a pleasure to see a book which matches the highest standards of a happier, or rather let us say, a more affluent period.

WOLFGANG BORN. *American Landscape Painting: An Interpretation.* New Haven, 1948. 228 pages, 143 illustrations. \$7.50.

Dr. Born has studied the art of his adopted country long and thoroughly. His impressions are always interesting. He offers this as a personal interpretation.

American landscape, in his interpretation, begins with a self contained period from 1800 to 1850. The artists of this time, without being of the foremost rank, were excellent artists who were not behind the development in Europe. They represent, however, a small circle of American culture. Outside that circle on more popular and naive levels existed other forms of landscape—the panoramic landscape (his chapter on the panorama is a useful survey) and the primitives. Both of these he considers legitimate American art forms which exerted a certain influence on the current of more developed art. After 1850 landscape painters who had been influenced by the panorama—that is artists like Bierstadt, Church—and the post-romantics, as he calls them, J. M. Hart and such painters, fell behind the development of their times. American impressionism, which succeeded, was necessary to bring our painting again in touch with the great developments of its own day but otherwise did not accomplish very much of lasting value. In his final chapter "toward a technocratic style" he selects to discuss from the twentieth century: A. B. Davies, Prendergast, Marin, Hartley, Elshemius (all related to French post-impressionism), and Demuth, Dickinson and Sheeler, who started from the

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volume XI (1948)

Asiatic countries, cut off from the West for the past decade, are again accessible. New and frequently very important discoveries in the field of ancient art are gradually becoming known to us. The periodical ARTIBUS ASIAE considers as its

main purpose the presentation of hitherto unknown excavations and objects as well as new theories concerning known material. The success of the tenth year, just terminated, encourages the editors to continue this policy.

Articles already received from or promised by scholars all over the world insure an even greater success for the ensuing eleventh year of publication.

Selection of Articles published in volume X:

- BENJAMIN ROWLAND, JR.: Indian Images in Chinese Sculpture
HAMIT Z. KOSAY: A contribution to Central-anatolian prehistoric pottery
R. GHIRSHMAN: Notes Iranennes I. Un plat en argent doré
MEHDI BAHRAMI: Faïences émaillées et lustrées de Gurgan
CHEWON KIM: Two Old Silla Tombs (A preliminary Report on an excavation in Kyongju [Korea] in 1946)
GEORGE COEDES: Fouilles en Cochinchine
J. PH. VOCEL: Portrait Painting in Kangra and Chamba
NIMET OZGÜC: Two Hittite Seals
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objective style of the new photography of Alfred Stieglitz and developed a landscape capable of dealing with the utilitarian and technocratic aspect of the twentieth century American landscape. His name for this is Precisionism.

According to his views the little masters, that is the panoramic painters and the primitives, being closer to popular culture, were not frustrated as were Whistler, Eakins and such men and were a legitimate part of our artistic life and exerted an influence. He also believes that literal description is a basic factor in American art. In the break in American culture after the Civil War, literal description got into a blind alley. After getting out of this via an eclectic assimilation of French impressionism and Post-impressionism, America has reverted to its basic esthetic problem in precisionism. Charles Sheeler is thus to him the culmination.

In the judgment of individual artists this reviewer finds himself in frequent disagreement with Dr. Born. These are matters of esthetic taste and preference and this is not the place to detail every point. One illustration will suffice. He seems to this reviewer to overestimate by a great deal the value of the naïve and amateur painting and to underestimate the work of developed painters. Like most Europeans he does not care for Winslow Homer. He speaks with great enthusiasm about a naïve and literal expression of the vastness of this continent in a Currier and Ives lithograph by Frances Palmer but shows no appreciation of the subtle, imaginative expression of the vastness of our landscape in concentrated form in pictures by men like Whittredge or Homer.

One other point of complaint. Why misspell Inness throughout?

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED
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OF THE ART QUARTERLY published four times per year at Detroit, Michigan, for Oct. 1948.
State of Michigan, County of Wayne—ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Marion B. Owen, who, having been duly sworn according to law, deposes and says that she is the Secretary of THE ART QUARTERLY and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business managers are: Publisher, The Detroit Institute of Arts, Detroit, Michigan; Editors, W. R. Valentiner and E. P. Richardson, Detroit, Michigan.
2. That the owner is: The Detroit Institute of Arts of the City of Detroit, Michigan.
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MARION B. OWEN.

Sworn to and subscribed before me this 11th day of October, 1948.

(SEAL.)

ELEANOR FERRY.

(My commission expires Apr. 12, 1952.)

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